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INTERNATIONAL ENCYCLOPAEDIA OF INDIAN LITERATURE

Vol. I Part 1 (SANSKRIT, PALI, PRAKRIT AND APABHRAMSA)

GANGA RAM GARG

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ERNATIONAL ENCYCLOPAEDIA OF INDIAN LITERATURE

SANSKRIT, PALI, PRAKRIT AND APABHRAMSA

Vol. I
Part 1

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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तक-वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब-दण्ड लगेगा।

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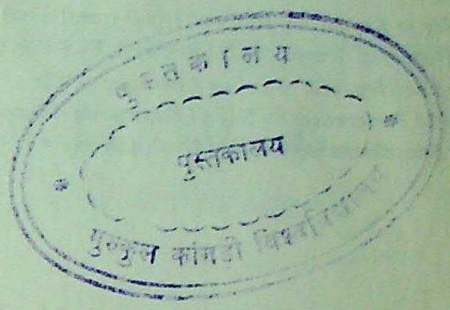

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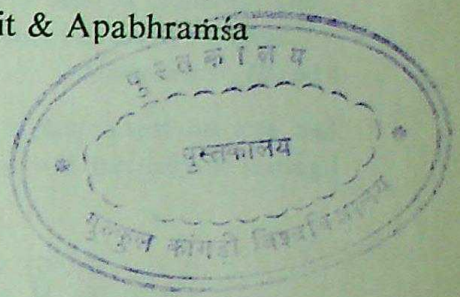
International Encyclopaedia of Indian Literature

Vol. I : Part 1 (A—M)

Sanskrit, Pali, Prakrit & Apabhraṁśa



GANGĀ RĀM GARG, M.A., Ph.D.

Foreword by

Juan Miguel de Mora, Ph.D.
Vice-President,
International Association of Sanskrit Studies

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OM

Santushṭo Bhāryayā Bharttā Bhartrā Bhāryā Tathaiva Cha,
Yasminneva Kule Nityam Kalyāṇam Tatra Vai Dhruvam.
—Manu-smṛiti, III. 60.

[In that family, where the husband is pleased with his wife and the wife with her husband, happiness will assuredly be lasting.]

TO :
My Wife
ŚRĪMATĪ SHĀNTI GARG

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FOREWORD

The Sanskrit language was born, in its most archaic form intertwined with the roots of one of the greatest cultures of which the human race can pride itself : the Indian culture. With Sanskrit, thanks to the existence of Śākalya, Āpiśali, Senaka, Śaunaka and others, it was demonstrated that in India there was a scientific conception of grammar, lexicography and philology at a time when many of those that today are great nations were scarcely at the dawn of civilization.

Pāṇini, to whom we owe the above information, appears four or five centuries before the Christian era and reveals himself to be the father of linguistics and the author of a grammar as yet unsurpassed, much less equalled, by any human culture. With Pāṇini, Sanskrit—which he calls *bhāṣā*, spoken language, but which is not necessarily opposed to the Vedic *chandas*, as Renou rightly observes—becomes classical and opens up the magnificent way to be trod by the poets of the *kavya*, among whom Kalidasa, Bhavabhuti and Daṇḍin are but three of the most outstanding names.

The Sanskrit language, perhaps more than any other, lends itself to the study of all the possible aspects of its philology. From the etymological origin of its name (*saṁskāra*, according to the Nirukta—I, 12—, "adequate grammatical construction"), we are in the presence of a language established with the desire for perfection. And curiously as well as fortunately, that quality is also evident in the alphabet most frequently used to write it, *devanāgarī*, which, unlike the Latin, has precisely one sign for each sound.

Thanks to that quality, the Sanskrit language allows one to submerge oneself with delight both in the analysis of compounds, and of compounds of compounds, as well as in the study of the Vedic aorist in the *Vetālapañcaviṁśatikā* (Jambhaladatta version) or of the remarkable use Bhavabhūti made of the *daṇḍaka* metre in his "Mālatīmādhava". The possibilities for a philologist interested in the structure of the language are infinite.

But this must not lead us to forget the contents for the continent. It was in Sanskrit—in its archaic form—that the marvellous first stanza of *Ṛg Veda* hymn 71 (*maṇḍala X*) and all of hymn X. 125 were written, containing concepts on the word that are a landmark in the history of humanity. And it was also in that language, in its classical version, that Āryabhaṭa wrote towards 406 A. D. about astronomical and mathematical

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discoveries with some of which he outstripped his European colleagues by a millennium. Neither can anyone forget that it was in an unsurpassable classical Sanskrit that the "Abhijnānaśākuntalam", a masterpiece of universal drama, was written. It was also in that language that the *kavya*, one of the world's most remarkable poetic forms, was born and developed, and in Sanskrit that the *Nāṭyaśāstra*, the oldest and most complete treatise on dramaturgy, was set down.

As humanity advances, the importance of the Sanskrit language grows and interest in it increases, for there are still many texts of great value that have not been conveniently studied, analysed and interpreted. Scientific, philological, grammatical and philosophical values are still hidden in Sanskrit texts, waiting for the world to fully capture all the grandeur of the culture of ancient India.

However, that culture never became static ; its restlessness is continuous and therefore its production has never stopped. The creative spirits of India, who did not always master Sanskrit, began to produce works in other languages. The Prakrits grew, Apabhraṁśa appeared and, from the 9th century on, very important texts of a narrative or didactic nature, most of them of Jain inspiration, were written in it. And much more can be said, also, about Pali, with its literary nobility, and about Prakrits in general.

The former were born of Sanskrit and the latter is the nearest of the Middle Indian languages. Therefore, the idea of gathering them all in one encyclopaedia of literature was wise and could only come from someone with the necessary authority to do so, like Doctor Ganga Ram Garg, an eminent scholar, whose work is proof of a fruitful life at the high levels of intellect. For over thirty years he has been associated with Gurukula Kangri Vishwavidyalaya at Hardwar—of which he was also Vice-Chancellor. Among his works, and apart from this very valuable encyclopaedia whose revised second edition now appears, Doctor Garg has written a *Concise Oxford Companion to Hindi Literature* (a reference work on Hindi writers, their works, mythology, etc.) in 1963 and published *World Perspectives on Swami Dayananda Saraswati* in 1984. Furthermore, he has already published his *Encyclopaedia of World Hindi Literature* (1986) and is preparing an *International Encyclopaedia of Indian Literature*, covering all the modern Indian languages.

Doctor Ganga Ram Garg is a worthy intellectual exponent of that immortal India which constantly amazes, with its cultural magnificence and spiritual stature, those of us who have the privilege of working within the boundaries of its creative capacity.

A work such as this was essential and, fortunately, here we have it.

JUAN MIGUEL DE MORA, Ph. D.

Institute of Philological Research
National Autonomous University of Mexico
Vice-President of the
International Association of Sanskrit Studies

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Preface to the Second Edition

The first edition, published in early 1982, had a good response, resulting in the second edition exactly after 5 years, though the work was out-of-print for more than 18 months from now. There are several orders pending with the Publishers, awaiting a new edition. In the revised edition, articles on some 600 Indian and foreign Indologists have either been revised or added. About a hundred missing entries, particularly in the case of Sanskrit and Apabhraṁśa literatures, have been added. Articles on creative Sanskrit poets and writers have been brought up-to-date. I had addressed some 500 letters to scholars the world over for sending their biodata and in the light of their response, the articles have been revised or added. The works, which proved helpful to me for the present edition are : *Comparative Indian Literature* (2 vols., Macmillan, 1984, 1985), *Bharatiya Sahihtya Kosa* ed. by Nagendra, *An Encyclopaedia of South Indian Culture* (Bagchi), *German Indologists* (Max Mueller Bhavan, New Delhi ; 1981), *Kashi-ki Panditya-parampara* by Baladeva Upadhyaya, annual surveys of literatures issued by the Sahitya Akademi, New Delhi, articles in several magazines, etc. An Author-Index (with Surnames First) has been added for the convenience of foreign and other readers. The volume of the work grew in size and as such the whole matter has been incorporated in two parts.

In the case of modern American and Canadian Indologists, I am grateful to Professor Ernest Bender of University of Pennsylvania, who as Co-ordinator of American Oriental Society, issued a circular letter to its members to send their bio-data. I am thankful to Professor Carlos Alberto da Fonseca, Professor of Sanskrit Language and Literature at the University of Sao Paulo, Brazil, who, as President of the Latin-American Association of Sanskritists sent articles on Indologists of Latin American countries. Professor Juan Miguel de Mora of Indological Research Institute, National Autonomous University of Mexico, has been kind enough to write a Foreword to the revised edition ; his Foreword in itself is a scholarly and penetrating study of Sanskrit language and literature. I am indeed grateful to him.

Ours is an age of science and we must make the Sanskrit literature relevant to the present age. There is a good deal of scientific and technical literature available in many Universities of India, which has not been classified and published so far. Indian and foreign scholars may please study Sanskrit literature from this angle as well.

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The work has been revised mainly at two places : Delhi and Ghaziabad, where my sons Doctors Ved Prakash Garg (Principal, Kendriya Vidyalaya I.I,M., Ca!cutta), Surya Prakash Vidyalankar, Satya Prakash and their wives have provided me with all the comforts. I also bless my grandchildren : Ila, Anubhuti, Abhivyakti, Manaswini, Shweta and Ayushman, who have been instrumental in doing little things for me. The revised edition also stands presented to my wife, whose brothers Shri C. L. Gupta, Shri Manohar Lal Gupta and Shri R.L. Gupta have shown consideration to me. I again thank the Vanaprastha Ashram, Jwalapur and the Gurukula Kangri Librarian, Sri Jagdish Vidyalankar, for the facilities offered to me.

Shri K. M. Mittal, proprietor of Mittal Publications, has been very co-operative and it is due to his keen interest that the work has been published expeditiously. He has got an Author-Index prepared within a short time. The Press and the Proofreaders deserve all the thanks for careful printing and proof-reading.

Though a revised edition, there may still be discrepancies but when these come to my notice, they would be removed in a subsequent edition. As at present, the Encyclopaedia should prove to be a good Reference Work. It is my earnest endeavour to make it a Standard Work of Reference and I invite scholars the world over to keep me posted of their progress in studies at my address at Ghaziabad.

GANGA RAM GARG

"Vidyalankar",
K. H. 157 New Kavi Nagar,
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November 16, 1986.

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Preface to the First Edition

The *Encyclopedia of Indian Literature* is a work of reference and is designed to acquaint the reader with creative writers and good summaries of their outstanding works written in Sanskrit, Pali, Prakrit and Apabhraṁśa. Keeping this in view, there are exhaustive articles on Vedas, Brāhmaṇas, Āraṇyakas, Upanishads, Vedāṅgas, Smṛitis, Purāṇas, Upapurāṇas, *Rāmāyaṇa*, *Mahābhārata*, Tipiṭakas, Siddhānta and similar other works. In the case of Sanskrit literature, generally histories of literature bring their detailed accounts only up to about the 12th century and round it off with the mention of a few stray writings of the later centuries, but in this *Encyclopedia*, creative Sanskrit literature, which has come to my knowledge, has been traced through the centuries up to A.D. 1981. Sanskrit literature, apart from literary works, comprises works and treatises on religion, philosophy, grammar, poetics, dramaturgy, prosody, lexicography, tantra, yoga, polity, erotics, agriculture, architecture, astronomy, mathematics, chemistry, Āyurveda, etc. and all these works have also been dealt with, but it has always been kept in mind that it is an *Encyclopedia of Literature*.

Also, during the last 200 years or so, a good deal of scholarly work has been done on this literature in Europe, America, Japan, Australia, Mongolia, Thailand, India, etc. and such information about those scholars is also packed in its pages; the number of such scholars being well over 1,000. *Thus creative works, their authors, and scholars have been arranged in an alphabetical order* so that one may locate them conveniently. A few scholars, though strictly belonging to the realm of Ancient Indian History, Culture & Archaeology, have been dealt with as they have contributed a good deal to the discovery of the above literature.

The entire literature of Sanskrit, Pali, Prakrit and Apabhraṁśa and the scholarly work done thereon, is like an ocean and to pick out material for a handy volume of *Encyclopedia*, is a colossal and uphill task: the first is the selection of important writers and scholars to be included and the second concerns the selection of chief works. In this task of selection, no two persons will agree and as it is, it is quite possible that some writers or scholars might have been left out. I take this opportunity of clarifying that sources of one's knowledge are limited and in case my attention is drawn to any omissions, I shall certainly take steps for

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their rectification in the revised edition; for the present I request that omission of names is not to be taken as a reflection on their competence or quality of their works. Moreover, literature of some 200 generations has been dealt with in this volume and if there are any unintentional omissions in the case of literature of one (the present) generation, it may please be taken in a sportive spirit.

It has taken me almost two decades to compile the above work and during this course of time, my style of compiling might have varied but I have tried to bring consistency and uniformity as much as possible in the entire work, though the readers might legitimately detect inconsistencies here and there.

In the compilation of such a work, which is the first of its kind on such a scale, no one can claim originality; instead there is a patient and hard work of compilation for years. I have made full and extensive use of the works I have considered as standard. It is not possible to mention all the material I have made use of, but certain leading works, to which I am particularly indebted, repeatedly come to my mind. These are : *History of Indian Literature* (3 Vols.) by M. Winternitz, *History and Culture of the Indian People* (Vols. I to XI), published by the Bharatiya Vidya Bhawan, A.B. Keith's *Classical Sanskrit Literature* and his *Sanskrit Drama*, published by the Oxford, M. Krishnamachariar's *History of Classical Sanskrit Literature*, *History of Sanskrit Literature* by C.V. Vaidya, Varadachari's *History of Sanskrit Literature*, *History of Sanskrit Literature* by S.K. Dasgupta and S.K. De, *History of Pali Literature* by B.C. Law, Wilhelm Geiger's *Pali Literature and Language*, J.C. Jain's *Prakrit Sāhitya kā Itihāsa*, Harivansh Kochhar's *Apabhraṁśa Sāhitya*, S.C. Banerji's *A Companion to Sanskrit Literature* and *A Companion to Middle Indo-Aryan Literature*, *Encyclopedia of Literature*, ed. by Joseph T. Shipley, V. Raghavan's articles in *Contemporary Indian Literature* and *Indian Literature Since Independence*, both published by the Sahitya Akademi, S.B. Warnekar's *History of Modern Sanskrit Literature* (in Marathi), *Review of Indological Research in Last 75 Years*, ed. by P.J. Chinmulgund and V.V. Mirashi, V. Raghavan's *Sanskrit and Allied Indological Studies in Europe* and his *Sanskrit and Allied Studies in U.S.* (1974), J.W. de Jong's *A Brief History of Buddhist Studies in Europe and America*, Dr. Krishna Lal's *Saṁskṛita Śodhaprakriyā evam Vaidika Adhyayana* (in Hindi), *Sanskrit Studies Outside India* (Weimar, 1979) and my own book: *Concise Oxford Companion to Hindi Literature*, published by the Oxford (1963). Apart from these, I have made use of numerous editions of works, dictionaries, encyclopaedias, literary journals, catalogues and other relevant material scattered here and there. I express my gratitude to all the authors and publishers of these works, particularly when at times I have taken verbatim material from them.

During my long association of 30 years with Gurukula Kangri Vishwavidyalaya, Hardwar, where I have acted in various capacities as Senior Lecturer, Registrar and Vice-Chancellor, I have been enlightened by my erstwhile senior colleagues: Acharya Priya Vrat, an eminent Vedic scholar, Shri G.B.K. Hooja, I.A.S. (Retd.), Vice-Chancellor and Shri Som Nath Marwaha (ex-Treasurer), Advocate, Supreme Court. Dr Krishna Lal, Reader in Sanskrit, University of Delhi, has gone through a good portion of the material and has offered suggestions which have made the work more useful. Advice on some modern writers has been given by Dr G.K. Bhat, Director, Post-graduate & Research Department, Bhandarkar Oriental Research Institute, Poona. Dr R.K. Sharma, Deputy Educational Adviser and Director, Rashtriya Sanskrit Sansthan, has provided me with material on modern foreign Indologists. I take this opportunity of conveying my heart-felt thanks to all these

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eminent scholars. I am also indebted to the staff of Gurukula Kangri Library, Jawaharlal Nehru University Library, Sahitya Akademi Library, Max Müller Bhavan Library, Madras University Library, National Library, Calcutta and other Libraries, which I have frequently visited. For expressing their opinions, I am thankful to Dr Satyavrata Siddhāntalankar (Visitor, Gurukula Kangri Vishwavidyalaya), Dr Satya Vrat Shastri, Head of the Sanskrit Department and Dean, Faculty of Arts, University of Delhi, Dr R.K. Sharma and Prof. N.P. Unni, Head of the Sanskrit Department, University of Kerala, Trivandrum.

I also pay respects to my revered grandparents (Seth Lakkhi Ram and Mata Mahakari) and to my parents (Seth Munshi Ram and Mata Chalati Devi) of Kohand, Karnal, Haryana, from whom I have inherited the quality of hard and patient work for years. My second son, Surya Prakash Vidyalankar, M.A., Ph.D. (Shambhu Dayal Post-graduate College, Ghaziabad), a scholar of Sanskrit, Pali and Apabhraṁśa and his wife, Dr Bina Garg (V.M.L. Post-graduate College, Ghaziabad), a scholar of Hindi and Prakrit, have assisted me in numerous ways. My eldest son, Dr Ved Prakash, and his wife, Indu Garg, M.A., my son-in-law, Subhash Mittal, M.Sc. and my daughter, Usha Mittal, M.A. are instrumental in getting the press copy prepared at a short notice. My son, Dr Satya Prakash, his wife Neeharika, M.A., and the Arya Vanaprastha Ashram, Jwalapur, Hardwar, have provided me with sufficient comforts to give final touches to this work.

I take this opportunity of thanking Shri Naurang Rai and his worthy sons: Shri Krishan Mittal, Ashok and Arvind, who have spared no pains in getting this work expeditiously done by Press, which also deserves thanks for co-operation. The Daystar Publications, New Delhi deserve thanks for promoting publicity of this book.

Despite all precautions on the part of proof readers, for which I thank them, there have been some proof mistakes, some howlers; this is sincerely regretted. I must, however, make one thing clear that I am conscious of the lapses and shortcomings associated with such a project, particularly when it is an untrodden path, and I take upon myself full responsibility for them.

GANGA RAM GARG

'Vidyalankar',
KH-157, New Kavi Nagar,
Ghaziabad (U.P.), INDIA
January 6, 1982.

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List of Abbreviations

acc.=accession, acceded.
b.=born.
c.=circa, about.
comm.=commentary, commented.
d.=died.
De, HSL=S.K.De, History of Sanskrit Literature.
ed.=edition, edited.
fl.=flourished.
HCIP=History and Culture of the Indian People (Vols. I—XI), Bharatiya Vidya Bhawan, Bombay.
HOS=Harvard Oriental Series.
JAOS=Journal of American Oriental Society.
Keith, HSL=A.B. Keith, History of Sanskrit Literature.
Krishnamachariar, HCSL=M. Krishnamachariar, History of Classical Sanskrit Literature.
q.v.=*quod vide*, which see.
r.=ruled.
SBE=Sacred Books of the East.
tr.=translation, translated.
Varadachari, HSL=Varadachari, History of Sanskrit Literature.
Winternitz, HIL=M. Winternitz, History of Indian Literature (Vols. I—III).

Diacritical Marks

ṛi=ऋ
ṁ=अं
ṅ=ङ
ch=च
ñ=ञ
ṭ=ट
ḍ=ड
ṇ=ण
ś=श; in some modern proper names, sh=ष, e.g., Sharmā.
sh=ष
jñ=ज्ञ
ḥ=:
ü=उ, as in पउम

Note : Names of foreign scholars are given by their surnames, while those of Indian scholars are given by their Christian names, excepting those, who are known by their surnames.

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Introduction

When we speak of Indian literature, it is not the literature written only in Sanskrit, Pali, Prakrit and Apabhraṁśa, but also in the modern Indian languages, such as Tamil, Telugu, Marathi, Bengali, Urdu, Panjabi, Hindi, etc. For the present, and in this volume, we are confining ourselves only to the literatures of Sanskrit, Pali, Prakrit and Apabhraṁśa.

Ordinarily, the language in which Vedas, Brāhmaṇas, and Upanishads are written is called Sanskrit, though scholars would prefer to call it Old Indo-Aryan. Through the natural process of evolution, the Old Indo-Aryan passed on to a stage, which is called Middle Indo-Aryan, comprising Pali, the various regional Prakrits and local dialects, called Apabhraṁśa. A further stage of evolution of the language is represented by the New Indo-Aryan languages of the different parts of India, such as Marathi, Bengali, Hindi, etc., but, as indicated above, in this volume, we are concerned with the literatures of Old Indo-Aryan and Middle Indo-Aryan languages.

Vedas:

The Vedas are the oldest works in Sanskrit, perhaps the oldest books available in any library of the world. Whether the Indo-Aryans are the original inhabitants of India, or they came from Egypt and Babylonia (*see Prāṇ Nāth, Albright*), or from Europe (*see Tilak*) or, according to Dayānanda, from Tibet, it is a fact that the Vedas are the earliest records which the Indo-Aryans have left behind. It is difficult, if not impossible, to determine the age of these ancient works; while some would assign them to 6,000 B.C. or even earlier, others would bring them down to about 1,200 B.C. (*see Altekar, Tilak, Max Müller*). According to strict orthodox Hindu opinion, however, the Vedas are *apaurusheya*, which means that they were revealed to certain sages by Brahma Himself and are not the creations of man.

The Vedas are four in number : *Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda*, revealed respectively to the sages Agni, Vāyu, Āditya, and Aṅgiras. The Vedas are collections or compilations of hymns, prayers, benedictions, sacrificial formulae, litanies, etc. (*See Dayānanda Sarasvatī*). There are four Saṁhitās belonging to the four Vedas, though on the basis of locality and differences of tradition, there arose within each Veda schools or Śākhās,

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at one time numerous. The works were transmitted from teacher to pupil, a tradition still widely continued despite the existence of manuscripts and printed books. The total number of mantras in all the four Vedas or Vedic Saṁhitās is taken to be 20,389, though this number varies slightly according to diverging recensions of the Vedas.

Of the four Vedas or the Saṁhitās, the *Ṛigveda* is the oldest and is the most important. Of the 21 recensions of the *Ṛigveda*, that were known at one time, only one, namely the *Śākala* recension, consisting of 1,017 hymns (sūktas) of 10,552 mantras, has come down to us apparently complete. The second Veda is *Yajurveda*, which is a ritual Veda, and consists of 1975 mantras. Of the 101 schools of the *Adhvaryu-veda* or *Yajurveda* mentioned in the *Mahābhāshya* of Patañjali, the Saṁhitās of only four (*Kāṭhaka*, *Kapishṭhala*, *Maitrāyaṇī* and *Taittirīya*) of the Kṛishṇa (Black or Unarranged) and one (*Vājasaneyi*) of the Śukla (White, or well-arranged) *Yajurveda* are known. The third Veda, *Sāmaveda* is the song book of the priests and comprises 1875 mantras, most of them taken from the *Ṛigveda*. Of the traditional 1,000 recensions of this Veda, only three have come down to us, the best-known of the three being that of the *Kauthumas*. The fourth and the last Veda, which is practically unknown in Southern India, is *Atharvaveda*. Of the nine recensions supposed to have existed, only two—the *Paippalāda* (or Kashmirian) and the *Śaunakīya* have come down to us, and it is the latter that is usually meant when the *Atharvaveda* is mentioned. The *Atharvaveda* consists of 20 books, containing in all 731 hymns comprising 5,987 mantras. This Veda consists principally of prayers, formulae and charms for protection against evil spirits, diseases, snakes and other noxious creatures.

The Vedas are the fountain-head of Indian literature and the most ingenious devices were made to guard the texts. The language of the Vedas is literary; metrical skill of a high order and command of language mark the diction of hymns, which is on the whole, simple and natural. [*See* articles on : Sāyaṇa, Max Müller, Roth, Dayānanda, Kapāli Śāstrī; Renou : *Bibliographie Vedique*; Dandekar : *Vedic Bibliography*; Vishwabandhu Shāstrī : *Vaidika-padānukrama-kośa* (*A Vedic Concordance*); Macdonell & Keith : *Vedic Index of Names and Subjects*; Bloomfield : *The Vedic Concordance*; Ghate : *Lectures on the Ṛigveda*; Max Müller : *A History of Ancient Sanskrit Literature*; Bergaigne : *Vedic Religion*; Bloomfield : *Religion of the Veda*; Macdonell : *Vedic Religion* and *Vedic Mythology*; Aguliar : *The Sacrifice in the Ṛigveda* (1976); Bhagavaddatta : *Vaidika Vāṅmaya kā Itihāsa*; Bhārgava : *India in the Vedic Age* (1956); Patañjali : *A Critical Study of the Ṛigveda* (1963); Pillai, S.K. : *Vedic History* (1959); Potdar : *Sacrifice in the Ṛigveda* (1953); Prahlād Kumār : *Ṛigvedālaṅkāraḥ* (1977); Purāṇi : *Studies in Vedic Interpretation* (1963); Raghunandan Śarmā : *Vaidika Sampatti* (1959); Rām Mūrti Sharmā: *History of Vedic Literature*; Rāmaśaṅkara Bhaṭṭāchārya : *Purāṇagata Veda-vishayaka Sāmagrī kā Samīkshātmaka Adhyayana* (1965); Rele : *Vedic Gods as Figures of Biology* (1931); Renou : *Vedic India* and *Destiny of Veda in India* (1965); Sarat Chandra Dāsa : *Ṛigvedic India* (1921); Swāmī, V. : *Complete Alphabetical Index of all Words in the Ṛigveda, Yajurveda, Sāmaveda and Atharvaveda*; Shende : *The Religion and Philosophy of the Atharvaveda*; Venkaṭasubbiah : *Contribution to the Interpretation of the Ṛigveda*; Vraj Bihārī Chaube : *Treatment of Nature in the Ṛigveda*; Ganesh Datt Sharma : *Ṛigveda meṅ Dārśnika Tattva*; Wallis : *Cosmology of the Ṛigveda*; Kunhan Rāja : *Poet Philosophers in the Ṛigveda* and *Quintessence of the Ṛigveda*; Weber : *History of Indian Literature*; Yajan Veer : *The Language of the Atharvaveda*; Yudhishṭhara Mīmāṁsaka : *Vedic-svara-mīmāṁsā*; Winternitz : *History of Indian Literature* (Vol. I)].

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Brāhamṇas :

Next to the Vedas, come Brāhmaṇas or commentaries in prose on the Vedas, which are the explanations or utterances of learned priests upon any point of ritual and upon the science of Yajña, for it was the belief that if religious ceremonies were performed correctly in every detail, the sacrificer would gain control over the gods, who must reward him with religious merit and success in worldly endeavour. The Brāhmaṇas also contain cosmogonic myths, legends and narratives (*Ākhyānas, Purāṇas* and *Itihāsa*) in explanation of *Vidhis* (rites) and all these together are called *Arthavāda*. There are Brāhmaṇas. attached to each of the Vedas, and they are essentially more or less uniform in their contents, for all that is found in the Brāhmaṇas, that is not directly concerned with ritual, is, strictly speaking, irrelevant and unnecessary from the viewpoint of their authors. The Brāhmaṇas are indispensable and are highly interesting for the science of religion and the history of the Yajña and priesthood. Regarding their age, scholars have agreed to place the old and genuine Brāhmaṇas to the pre-Buddhist period. The principal Brāhmaṇas are—of the *Ṛigveda*: *Aitareya-brāhmaṇa* and *Kaushītakī* or *Śāṅkhāyana*; of the Black *Yajurveda*: *Taittirīya-brāhmaṇa*; of the White *Yajurveda*: *Śatapatha-brāhmaṇa* (the Brāhmaṇa of the Hundred Paths; so called because it consists of 100 chapters and is the most important of all); of the *Sāmaveda*: *Tāṇḍya-mahābrāhmaṇa, Shaḍviṁśa-brāhmaṇa*, and *Jaiminīya-brāhmaṇa*; of the *Atharvaveda* : *Gopatha-brāhmaṇa*, the only Brāhmaṇa attached to it. These are the principal Brāhmaṇas, but there are other Brāhmaṇas, some available and some lost; for their names and contents, *see* article on *Brāhmaṇa*. [Jogirāja Basu: *Culture and Civilization as Revealed in the Brāhmaṇas* (1969) and *India of the Age of the Brāhmaṇas*; Devasthali: *Religion and Mythology of the Brāhmaṇas*; Thite : *Sacrifice in the Brāhmaṇa Texts* (1975)].

Āraṇyakas :

The Āraṇyakas come next and are the forest-texts, so called, because of their secret character, they could be learnt in the forest. The Āraṇyakas are the concluding portions of the Brāhmaṇas but they deal with the mysticism and symbolism of the yajña. Partly ritualistic and partly speculative, they form a transition from the Brāhmaṇas to the Upanishads. The Āraṇyakas rendered important service, when they stressed the efficacy of the inner or mental yajña as distinguished from the outer or formal yajña and thus they helped to bridge the gulf between *Karma-mārga*, which was the role concern of the Brāhmaṇas, and the *Jñāna mārga*, which the Upanishads advocated. The Āraṇyakas, five in number, are : *Aitareya-āraṇyaka, Śāṅkhyāyana* or *Kaushītakī-āraṇyaka, Taittirīya-āraṇyaka, Bṛihadāraṇyaka* and *Talavakāra-āraṇyaka*, all attached to the Brāhmaṇas of the first three Vedas (*see Āraṇyaka*); there is no Āraṇyaka attached to the *Gopatha-brāhmaṇa* of the *Atharvaveda*. [Kevalānanda: *Aitareya-brāhmaṇāraṇyaka-kośa*].

Upanishads :

Going one more step towards *Jñāna-mārga* or speculation, the Upanishads, which on account of their mysterious character, were only communicated within a narrow circle of privileged persons, took, however, various forms. Even the old Upanishads have much hetero-

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geneous matter, e.g., metaphysical exposition, description of sacrificial rites, love-charms, spells for the cures of diseases and destruction of foes. The number of Upanishads runs over 200, but the principal 14 Upanishads are: *Īśa* (*Īśā*), *Kena*, *Kaṭha*, *Aitareya*, *Taittirīya*, *Muṇḍaka*, *Māṇḍūkya*, *Chhāndogya*, *Praśna*, *Bṛihadāraṇyaka*, *Kaushītakī*, *Śvetāśvatara*, *Maitrāyanīya* and *Mahānārāyaṇa*. The principal contents of the Upanishads, at any rate of the more important among them, are philosophical speculations. The philosophers of the Upanishads are actively engaged in the earliest enquiry into the ultimate truth that lies behind the world of creation. This has been expressed in the well-known words "*Tat tvam asi*" or "That thou art", where 'Tat', meaning 'That', stands for Brahman, and through it the universe, and "tvam" meaning "thou" for Ātman or the individual self. The Upanishads are conjecturally dated between 800 and 200 B.C. [Jacob: *A Concordance of the Principal Upanishads*; Shambhu Shastri Sadhale: *Upanishad-vākya-mahākośa* (A Concordance of Upanishads) amounting to more than 200; Dharmakosha Mandal: *Upanishat-kānda*; Vishva Bandhu: *Grammatical Word-Indexes to the Principal Vedic and Upanishadic Texts*; Deussen: *Philosophy of the Upanishads*; Keith: *The Religion and Philosophy of the Vedas and Upanishads*; Rādhākṛishṇan: *The Philosophy of the Upanishads*; Gough: *The Philosophy of the Upanishads*].

Vedāṅga :

There are works, called Vedāṅga, which, though not forming part of the Vedic literature, have the closest associations with it. They are for proper understanding, recitation and sacrificial use of the Vedic texts; they fall into the following six groups:—

1. *Śikshā* (Instruction in Recitation) : To ensure faithful transmission, *padapāṭhas* (word recitations) were instituted at an early date and taught orally with the Saṁhitās. In the *padapāṭhas*, the words of the Saṁhitās are recited one by one, each being followed by a short pause, so that the phonetic combinations that occur between words in continuous utterance (a normal method of recitation) are separated. A further safeguard against error in transmission existed in the *kramapāṭha*, in which words are recited in pairs (ab, bc, cd, etc.). These exercises, with other still more elaborate combinations, are still practised. To discuss the phonetic relationship between the *padapāṭha* and the Saṁhitā, and to give rules for the conversion of the *padapāṭha* into the Saṁhitā, Prātiśākhyas were composed. In addition, there are smaller texts to deal with particular difficulties of pronunciation encountered in different regions. (Amar Nāth Shāstrī:— *Vaidika Svara Smīkshā*, 1964).

2, *Kalpa* (Ritual) : Kalpasūtra is a general term, denoting the manuals on religious practice which emerged within the different Vedic schools. The *śrauta-sūtras*, based on *Śruti*, were devised to guide the priests, each according to his own school, in his function at the sacrifice (which was so complex that as many as 17 priests might be involved, thus giving rise to many points of difference). The *gṛihya-sūtras*, based on *Smṛiti*, were related to the householder's domestic rites—e.g., birth ceremonies, name giving, investiture with sacred cord, and marriage, as well as the five daily sacrifices (*pañcha-mahāyajñas*) and certain offerings (*pākayajña*). [Rām Gopāl : *India of Vedic Kalpasūtra*; Daṇḍekar : *Śrauta-kośa*; Chitrābhanu Sen : *A Dictionary of Vedic Rituals*, Apte, V.M. : *Social and Religious Life in the Gṛihyasūtras* (1939); Kashikar: *A Survey of Śrauta-sutras*; Rājendranātha Sharmā: *Culture and Civilization as Revealed in the Śrautasūtras* (1977)].

3. *Chhandas* (Metrics) : The Vedic metres, as different from those of Classical

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Sanskrit, are dealt with in the last three chapters of the *Ṛik Prātiśākhya*, and those of the *Sāmaveda* are also discussed in the *Nidāna-sūtras*. A Vedāṅga by tradition is *Chhandaḥsūtra* of Piṅgala (which exists in two recensions, ascribed to *Ṛig*-and *Yajurvedas*); but this is in fact, a late work and treats other metres as well as Vedic. [Arnold : *Vedic Metre in Its Histarical Development*].

4. *Vyākaraṇa* (Grammar) : The *Sūtras* of Pāṇini are considered the foremost Vedāṅga. While recording full many features of Vedic, the *Ashṭādhyāyī* is devoted chiefly to the post-Vedic language, testifying to a long grammatical tradition outside the Vedic schools. [Macdonell : *Vedic Grammar*; Vāsudev Sharaṇ Agarwal : *India as Known to Pāṇini*; Rām Gopāl : *Vaidika Vyākaraṇa* (2 Vols. 1967, 1969); Whitney : *Sanskrit Grammar*].

5. *Nirukta* (Etymology) : Yāska's *Nirukta* of the same era as Pāṇini's work, and the only extant etymological Vedāṅga, reveals the existence of word-lists, *nighaṇṭus*, traditionally three-fold, consisting of synonyms, obscure words and names of gods. Possibly owing to a broken exegetical tradition, even at that period these words were not clearly understood; Yāska comments on one such list, quoting 16 forerunners, and giving many illustrations, chiefly from the *Ṛigveda*. [*see Chandramaṇi*; Chhajjurāma Shāstrī; Mantrini Prāsad :*The Language of the Nirukta* (1975); Lakshmaṇ Sarūp : Eng. tr. of *Nirukta*].

6. *Jyotisha* (Astronomy) : Its aim was to determine the auspicious time of yajña; two recensions of a brief, and possibly post-Vedic metrical work *Vedāṅga-jyotisha* survive, attached to the *Ṛig*-and *Yajurvedas*. They deal with the position of the Sun and Moon at the Solstices, and with that of the new and full Moon with regard to the constellations. *See Piṅgree, Neugebauer*.

Ramāyaṇa and Mahābhārata :

The Epics, *Rāmāyaṇa* and *Mahābhārata*, constitute a large bulk of Sanskrit literature. The nucleus of the works is very ancient, as they used to be sung from place to place till at last the stories were written down. The *Rāmāyaṇa*, divided into seven Books, is composed by the sage Vālmīki and is available in three recensions, consisting of some 24,000 *Ślokas*. It presents the appearance of being the work of an individual genius and deals with the story of the birth of Rāma and his brothers, their marriage, exile of Rāma, who is accompanied to the forest by his wife Sītā and brother, Lakshmaṇa; Sītā's abduction by Rāvaṇa, king of Laṅkā, rescue of Sītā by Rāma after killing Rāvaṇa, Rāma's coronation and subsequent banishment of Sītā for pleasing the subjects, delivery of two twin sons by Sītā in exile, vain bid to bring about rapproachment between Rāma and Sītā; Sita's disappearance under the earth and Rāma's ascent to heaven; some scholars are of the view that Books I and VII of the *Rāmāyaṇa* are later interpolations. The *Rāmāyana* is considered as the *Ādikāvya* or the first poem. The *Mahābhārata*, the second great epic, traditionally ascribed to Vyāsa, consists of 18 Parvans and a supplement, called *Harivaṁśa* and comprises over 1,00,000 *Ślokas*. The five Pāṇḍavas, of whom the eldest Yudhiṣṭhira a ruling monarch, loses his Kingdom as a result of a rash wager at a game of dice with Duryodhana, the eldest of the cousins called Kauravas. The Pāṇḍavas are insulted, and have go to exile along with Draupadī. After the period of exile, during which the Kauravas try in vain to persecute or even kill them, they demand their rightful kingdom which is, however, denied. A grim battle, lasting 18 days, ensues. Through the help of Kṛishṇa (*see Gītā, Mahābhārata*); the Pāṇḍavas come out victorious in the

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righteous war. They perform the Aśvamedha sacrifice, and their rule is firmly established. In course of time, they proceed towards heaven. Around the nucleus of this story there have gathered diverse matters in the shape of ancient heroic poetry, particularly the stories of Śakuntalā, Sāvitrī, Nala and Damayantī, Brāhmaṇical myths and legends, fables, parables and moral narratives. About the *Mahābhārata*, it is said that in the fields of *Dharma* (religion and ethics), *Artha* (material sciences), *Kāma* (pleasures of life) and *Moksha* (spiritual emancipation), whatever is taught in this epic may be found elsewhere, but whatever is not found in it, will not be found anywhere. It is the *Rāmāyaṇa*, *Mahābhārata*, and the Purāṇas, on which the literature of Indian languages is chiefly based. [Bhatt, G.H. : *Pāda Index of Vālmīki Rāmāyaṇa*; Rai: *Mahābhārata-kośa*, *Valmīki Rāmāyaṇa-kośa*; Sorensen, S: *Index to the Proper Names in the Mahābhārata*; Pusalker: *Studies in the Epics and the Purāṇas of India*; Hopkins : *Epic Mythology*; Sukthaṅkar : *On the Meaning of Mahābhārata* and *Critical Studies in the Mahābhārata*; Banerji, S.C. : *Smṛiti Material in the Mahābhārata* and *Indian Society in the Mahābhārata*; Chandra : *The Date of Kurukshetra War*; Vaidya, C.V. : *Epic India* : *The Mahābhārata—A Criticism*; Rao : *The Age of Mahābhārata War*; Roy, S.B. : *Date of Mahābhārata Battle* (1976); Satya Vrat Shāstrī : *The Rāmāyaṇa—A Linguistic Study* (1964); Thadani : *The Mysteries of the Mahābhārata*; Vaidya, C.V. : *The Riddle of the Rāmāyaṇa* and *Mahābhārata* : *A Criticism*; Shachchidānanda Sahai : *Rāmāyaṇa in Laos*].

Purāṇas :

The Purāṇas or histories traditionally attributed to Vyāsa, are divided into two broad classes : *Mahāpurāṇa* (major works) and *Upapurāṇas* (minor works). The term *purāṇa* in itself means "ancient" and by tradition, these works are said to deal with the five topics, *Pañchalakshaṇa* : *Sarga* (creation of the world), *Prati-sarga* (its destruction and renewal), *Vaṁśa* (genealogies of gods and sages), *Manvantara* (the great ages of mankind) and *Vaṁśānucharita* ((histories of dynasties), but invariably they deal with many more topics or with entirely different matters. The number of Mahāpurāṇas and Upapurāṇas is 18 each; the Mahāpurāṇas or Purāṇas are: *Brahma* or *Ādi*, *Padma*, *Vishṇu*, *Vāyu* or *Śiva*, *Bhāgavata* (or *Devī Bhāgavata*), *Nārada*, *Mārkaṇḍeya*, *Agni*, *Bhavishya*, *Brahmavaivarta*, *Liṅga*, *Varāha*, *Skanda*, *Vāmana*, *Kūrma*, *Matsya*, *Garuḍa* and *Brahmāṇḍa*; the *Garuḍa*, *Agni* and *Nārada* are encyclopaedias of literature, containing the abstracts of all the great works in Arts and Science in Sanskrit literature. These deal, in addition to the Purāṇic material with medicine, grammar, dramaturgy, music and astrology. The *Padma*, *Skanda*, and *Bhavishya* discuss *tīrthas* and *vratas*; the *Brahmāṇḍa* and *Vāyu* are historical; the *Liṅga*, *Vāmana* and *Mārkaṇḍeya* are sectarian works; the *Varāha*, *Kūrma* and *Matsya* are spoken in part, by Varāha, Kūrma and Matsya incarnations; *Brahma*, *Bhāgavata* and *Brahmavaivarta* deal mainly with Kṛishṇa legend. The Purāṇas are almost entirely written in epic couplets and in much the same easy, flowing style as the epic poems. to which, however, they are generally greatly inferior poetically. The 18 principal Purāṇas are said to consist of 4,00,000 couplets. In Northern India, the *Bhāgavata* is held in high esteem.

There is no uniformity in the list of the Upapurāṇas (q.v.), which are more sectarian in character, comparatively late in origin and are of composite nature, with little of historical value. [Hazra : *Studies in Upapurāṇas*]. Besides these, there is a large number of so-called

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sthala-purāṇas, chronicles recounting the history and merits of some holy place or shrine at which their recitation usually forms an important part of the daily service.

The Purāṇas are a sort of encyclopaedia, affording us far greater insight into all aspects and phases of Hinduism. From the historical point of view, genealogies of Solar and Lunar Races, as also the dynasties of the Śiśunāgas, Nandas, Mauryas, Guptas and others are very important.

The Purāṇas in general were very popular, the reason of their popularity being mainly two-fold. In the first place, these gave the Śūdras and womenfolk, who were debarred from Vedic study and observance of Vedic rites, the liberty to read and hear the Purāṇas as also to perform Vratas and other Purāṇic rites. Secondly, these contained beautiful anecdotes written in simple language that appealed to the heart of common man. The age of the Purāṇas is difficult to determine but they appear to have been composed in the period between the 5th cent. B.C. and the 6th cent. A.D. Though the authorship of the Purāṇic works is attributed to the legendary Vyāsa, these are not unified works written by particular authors at particular periods; these assumed the present forms through centuries. [Hazra : *Studies in Purāṇic Records on Hindu Rites and Customs*; Yashpāl Tandon : *Purāṇa-vishaya-samanukrama-maṇikā* : *A Concordance of Purāṇa Contents*; Dīkshitar : *Purāṇa Index*; Akshayakumārī Devī : *Biographical Dictionary of Purāṇic Personages*; Mani : *Purāṇic Encyclopaedia*; Siddheshwar Shāstrī Chitrao : *Prāchīna Charitra-kośa*; Ali : *The Geography of the Purāṇas* (1966); Awasthi : *Studies in Skanda-Purāṇa* (4 Pts., 1976 ff.) and on *Garuḍa-purāṇa* (1968, in Hindi) : Gyāni : *Agni Purāṇa—A Critical Study* (1964); Kantawala : *Cultural History from the Matsya Purāṇa* (1964); Mankad : *Purāṇic Chronology* (1951); Pargiter : *The Purāṇa Text of Dynasties of Kali Age* (1913) and *Ancient Indian Historical Tradition* (1922); Patil : *Cultural History from the Vāyu Purāṇa* (1946); Pradhan : *Chronology of Ancient India* (1927); Pusalker : *Studies in the Epics and the Purāṇas of India* (1955); Rādhā Kumud Mookerjī: *Hindu Civilization*; Rukmaṇi : *A Critical Study of the Bhāgavata Purāṇa*; Vāsudva Sharaṇ Agrawal : *Vāmana-purāṇa* : *A Study*, *Matsya-purāṇa* : *A Study*; Sharmā, R.P. : *Paurāṇika-kośa*; Vinapani Pāṇdey : *Harivaṁśa-purāṇa kā Sāṁskṛitika Vivechana* (1960); Wilson : *Vishṇu Purāṇa* : *A System of Hindu Mythology and Tradition*].

Smṛitis or Dharmaśāstras :

Quite a number of works in Sanskrit have been written on civil and religious laws, rules of conduct and practice, penance and polity, such works being classed as Smṛitis or Dharmaśāstras. There are over twenty versified works belonging to the old Smṛiti. Based on these were the Smṛiti digests, of which several schools are distinguished according to variations in local customs and differences of interpretation.

The oldest and the best-known Smṛiti is the *Manu-smṛiti*; the present *Manu-smṛiti* is the metrical abridgement by the sage Bhṛigu, of a bigger and more exhaustive lost treatise on Dharmaśāstra, called the *Mānava-dharma-śāstra*, which in its turn, was based also on the lost dharmasūtras of the Vedic school of Manu. The Smṛitis of Yājñavalkya and Parāśara (between 200 and 400 A.D.) are also regarded as authoritative in certain respects. Some portions of the *Mahābhārata* deal with several topics of the Dharmaśāstras and are therefore included among the Smṛitis.

The period of the Smṛiti in the Dharmaśāstra literature was followed by the period of

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scholasticism. Several exhaustive commentaries were written on the Smṛitis. Medhāthithi (9th cent. A.D.) wrote a huge comm. on the *Manu-smṛiti*, and Vijñāneśvara (11th cent.) wrote an important comm. the *Mitāksharā*, on the *Yājñavalkya-smṛiti*. Besides such exegetical works, independent treatises on the whole Dharmaśāstras or on certain topics continued to be produced even up to the recent times. Today, in India, particular works on Hindu Law are regarded as authoritative in different parts of the country; the *Mitāksharā* in Bombay; the *Smṛiti-chandrikā* of Devaṇṇa Bhaṭṭa (12th cent.) in Madras; the *Dayabhāga* of Jīmūtavāhana (11th cent.) in Bengal.

The Smṛitis have played a very important role in Hindu Law during the last over two thousand years. Although the Vedas are regarded as the ultimate source of Dharma, in practice, it is the Smṛitis to which Hindus all over India turn for the real exposition of religious duties and usages. [Kāṇe : *History of Dharmaśāstras*; Rājendra Nāth Sharmā : *Ancient India According to Manu* (1980)].

Indian Philosophy :

Broadly speaking, Indian philosophical system falls into two categories : orthodox (*āstika*), those systems that accept the absolute authority of the Veda; and heterodox (*nāstika*), those that do not recognise that authority.

As a matter of fact, germs of philosophy existed in the Vedas. The Vedic writings were supposed to consist of two great divisions—the *Karmakāṇḍa* or practical ceremonial (exoteric) part, consisting of Saṁhitās and Brāhmaṇas (including the ritual portion of the Āraṇyakas), and the *Jñāna-kāṇḍa* or speculative (esoteric part), consisting of the Upanishads and speculative parts of the Vedas, Brāhmaṇas and the Āraṇyakas. These two divisions are also called respectively, the *Pūrva* (former) and *Uttara* (latter) *kāṇḍas*. Thus there arose the two systems: *Pūrva-Mīmāṁsā* and *Uttara-Mīmāṁsā*, the latter, usually called the Vedānta philosophy.

Countering the mystic and intuitive methods of the Upanishads, heretic schools developed their independent systems of logic. There are the heterodox schools of the Buddhists, the Jainas and of the materialist, Chārvāka, which developed their own treatises.

The rise of the heterodox systems helped to bring about and develop a critical point of view and led to the great movement of philosophy, which refuted the heterodox ideas and produced the six systems of thought. The six different orthodox philosophical systems are : *Pūrva Mīmāṁsā*, *Vedānta*, *Nyāya*, *Vaiśeshika*, *Sāṅkhya* and *Yoga*. Every system of philosophy has its own body of Sūtras whose authorship is traditionally ascribed to an individual teacher. Jaimini is the author of the *Pūrva-Mīmāṁsā-sūtras*, Bādarāyaṇa of the *Uttara-Mīmāṁsā-sūtras* Kapila of the *Sāṅkhya-sūtras*, Patañjali of the *Yoga-sūtras*, Kaṇāda of the *Vaiśeshika-sūtras* and Gautama of the *Nyāya-sūtras*. The Sūtras were elaborately commented upon; these comments in their turn, were commented with a view to making them more intelligible, and compendiums came to be composed. Thus, there is a large number of philosophical works in Sanskrit.

The philosophical systems in India represent an age of remarkable speculative originality, but they dealt with abstract metaphysical problems. They had nothing in them through which they could reach the common man. There was need of a rational philosophical synthesis, presented on the theistic background. A typical example of a great effort in this direction is represented by the *Bhagavadgītā*, which remains the most popular religious and

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philosophical treatise in India. [Das Gupta : *History of Indian Philosophy*; Belvalkar (with Rāṇade): *History of Indian Philosophy*; Potter: *Encyclopaedia of Indian Philosophies*; Rādhākṛishṇan : *Indian Philosophy* (2 Vols.); Sinha, J. : *History of Indian Philosophy*; Vidyābhūshaṇa, S.C. : *History of Indian Logic*].

Tantras :

There are also many works on Tantra, dealing partly with philosophy and partly with magic performances and mystic rites. They deal with mystical charms and spells, diagrams, initiation, etc. There are both Brāhmaṇical and Buddhist Tantras. The early Tantras appear to have originated about the 5th or 6th cent. A.D., but later than Purāṇas, though Tantric influence is visible in several of the later Purāṇas. The Tantra literature consists of the Āgamas of the Śaiva, the Saṁhitās of the Vaishṇava and the 'Tantra' proper of the Śākta, the worshippers of the female energy. *See Tantra Literature.* [Woodroffe: *Introduction* to *Tantra-śāstra*].

CLASSICAL SANSKRIT LITERATURE

What is known as Classical Sanskrit literature, originated about the 4th century B.C. The most outstanding figure in Classical Sanskrit literature is Kālidāsa. In the pre-Kālidāsa period, prose, poetry and drama were cultivated, but early works of these classes appear to have been lost. Of the pre-Kālidāsa works, we have the dramas of Aśvaghosha and Bhāsa and two poetical works: *Buddha-charita* (on the life of the Buddha, which was translated into Chinese *c.* A.D. 420) and *Saundarānanda* of the former, who is placed by tradition as early as the time of Kanishka, whose reign began in A.D. 78.

Mahākāvyas (Epics) :

Of the six generally recognized Mahākāvyas by the Indian rhetoricians, the first two: *Raghuvaṁśa* (on the dynasty of Raghu, in which was born Rāma) and *Kumārasambhava* (on the marriage of Pārvatī and Śiva for the birth of the warrior god, Kumāra, to fight against the demon Tāraka) are by the celebrated Kālidāsa. The third Mahākāvya is *Kirātārjunīya* (describing the combat between Arjuna and the god Śiva, the latter in the garb of a Kirāta), composed by Bhāravi, the fourth *Śiśupāla-vadha* (on the slaying of Chedi king Śiśupāla by Kṛishṇa), composed by Māgha, the fifth Bhaṭṭi's *Rāvaṇa-vadha* (based on the *Rāmāyaṇa*) or popularly called *Bhaṭṭi-kāvya* and the sixth *Naishadhīya* or *Naishadha-charita* (treating of the marriage of Nala and Damayantī), ascribed to Śrī-Harsha.

In addition to the above six Mahākāvyas, there are self-styled Mahākāvyas; these are: the seventh *Nalodaya* (on the well-known story of Nala), the eighth *Jānakī-haraṇa* (on the abduction of Sītā by Rāvaṇa) by the Ceylonese king-poet, Kumāradāsa (8th century), the ninth *Rāghava-pāṇḍavīya* (each verse applying equally to the stories of the *Rāmāyaṇa* and *Mahābhārata* at the same time) by Dhanañjaya and the tenth *Vikramāṅkadeva-charita* (dealing with the Chālukyas of Kalyāṇa, particularly with the history of king Vikramāditya VI), composed by the poet, Bilhaṇa.

There may also be mentioned here Kalhaṇa's *Rājataraṅgiṇī* (River of Kings; *c.* A.D.

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1150), a chronicle of the kings of Kashmir.

Under the general term *kāvya*, Indian critics include certain kinds of prose works, written in highly rhetorical language. Worthy of mention are: Daṇḍin's *Daśakumāra-charita* (The Adventures of the Ten Princes; 6th cent.), the *Vāsavadattā* (on the love-story of prince Kandarpaketu and princess Vāsavadattā) by Subandhu (early 7th cent.) and especially the *Kādambarī* (on the romance of Chandrāpiḍa and Kādambarī) and *Harsha-charita* (on the history of King Harsha), both of Bāṇa, of about the same time, or slightly later.

The Buddhists also employed the medium of *kāvya*. With the legends of the Buddha and tales illustrative of the Karma theory as their theme, came the Buddhist works: Kumāralāta's *Kalpnāmaṇḍitikā* or *Sūtrālaṅkāra*, *Avadāna-śataka*, the *Divyāvadāna*, and the *Jātakamālā*, the last by Ārya Śūra of the 4th cent. A.D.

The Jaina writers also composed some Mahākāvyas, though in poetic distinction some at least are inferior to the major Mahākāvyas mentioned above. The *Harivaṁśa* (the Jaina version of the *Mahābhārata*) and *Ādipurāṇa* of Jinasena and his pupil, Guṇabhadra (9th cent. A.D.) come foremost in this class. The *Yaśodhara-charitas* (on the legend of king Yaśodhara) of Vādirāja and Māṇikyasūri, *Dharmāśramābhyudaya* (on the life of Dharmanātha, the 15th Tīrthaṅkara) of Harichandra, *Padmānandakāvya* (otherwise known as *Śrī-Jitendra-charita*) of Amarachandra (middle 13th cent.) are others of the numerous works of this class.

Dramas :

Sanskrit drama proper begins with Bhāsa, author of over a dozen plays, of which the most noted are : *Svapna-vāsvadattā* (on Udayana legend), his best-known drama, *Pratijñā-yaugandharāyaṇa* (again on Udayana legend), and *Pratimānāṭaka*, the last named deriving its theme from the *Rāmāyaṇa*. Bhāsa's date is uncertain, but he lived before Kālidāsa and as such has been dated variously in 2nd or 3rd cent. A.D. and in 5th or 4th cent. B.C. Bhāsa shows a firm mastery of dramatic technique but it is Kālidāsa's three plays, *Śakuntalā*, *Vikramorvaśīya*, and *Mālavikāgnimitra*, that the dramatic kāvya reaches its height. *Śakuntalā*, relating the story of love of king Dushyanta for a hermit girl of high birth was the earliest Sanskrit drama to have elicited praise from the German poet, Goethe and is superior in some respects to *Vikramorvaśīya*, the latter treating of Purūravā's passion for the celestial nymph, Urvasī; the *Mālavikāgnimitra*, which appears to be the first play of Kālidāsa, is a tale of courtly intrigue.

So far Kālidāsa's successors are concerned, the most important are Bhavabhūti (fl. A.D. 700-730), the author of three plays : *Mahāvīra-charita* (based on the *Rāmāyaṇa*), *Uttararāma-charita* (on the latter portion of the Rāma-story) and *Mālatī-mādhava* (on the love-story of young student Mādhava and Mālatī), who surpasses Kālidāsa in depicting sentiments, particularly the Karuṇa; and Harsha, to whom have been ascribed the *Ratanāvalī* (a model play, noted for its careful observance of the rules of dramaturgy and with a clear delineation of Śṛiṅgāra Rasa), the *Nāgānanda* (on a new theme of a Buddhist story of sacrifice and the favourite of the Kerala theatre) and the *Priyadarśikā* (on the romance and subsequent marriage of Priyadarśikā and the king of Vatsa). The other outstanding dramatic works are: *Mṛichchhakaṭika* (a ten-act drama on the love-story of the Brāhmaṇa Chārudatta with a rich courtesan, Vasantasenā) by Śūdraka, the *Veṇi-saṁhāra* (based on an episode of the

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Mahābhārata) by Bhaṭṭanārāyaṇa (8th cent.), the *Mudrārākshasa* (a political drama, in which Chaṇakya wins over Rākshasa, the minister of Nandas to the side of Chandragupta) by Viśākhadatta and the *Prabodha-chandrodaya* (an allegorical drama, devoted to the defence of the Advaita form of the Vishṇu doctrine) by Kṛishṇa Miśra (11th cent).

There is also Jayadeva's *Gītagovinda* (12th cent.), called *Uparūpaka*, which was so original, so beautiful and so successful that it gave rise to numberless imitations. [Keith : *Sanskrit Drama*; Satya Pāl Naraṅg : *Kālidāsa Bibliography* (1976); Schuyler: *A Bibliography of the Sanskrit Drama*; Sharmā, H.D. : *Padma-purāṇa and Kālidāsa*; Shekhar : *Sanskrit Drama, Its Origin and Decline*; *see Bhagawat Sharaṇ Upādhyāya*].

Lyrical, Descriptive and Didactic Poetry :

Kālidāsa's *Meghadūta* (Cloud Messenger) and Bhartṛihari's three Śatakas on *Śṛiṅgāra*, *Vairāgya* and *Nīti* are excellent examples of this type. Religious lyrics inspired by sectarian fervour include the independent productions : *Ānanda-laharī* (Wavelet of Bliss), a hymn of 163 stanzas in praise of the goddess Pārvatī, composed by Śaṅkarāchārya and the *Sūrya-śataka* (Century of Stanzas in praise of the Sun), ascribed to Mayūra, the contemporary (and according to a tradition, the father-in-law) of Bāṇa (early 7th century).

The particular branch of didactic poetry in which India is especially rich, however, is that of moral maxims or *subhāshitas*, in single stanzas or couplets, and forming the chief means of expression of *Nīti-śāstra* (ethical science).

Anthologies :

The Anthologies play an important part in extending our knowledge of Sanskrit literature. The noteworthy anthologies are: *Kavīndra-vachana-samuchchaya* or *Subhāshita-ratnakośa* by Vidyākara (12th cent.), *Subhāshitāvalīs* by Vallabhadeva (12th cent.) and by Śrīvara (15th cent.), *Saduktikarṇāmṛita* by Śrīdharadāsa (early 13th cent.), *Sūktimuktāvalī* by Jalhaṇa (13th cent.), *Śārṅgadhara-paddhati* by Śāraṅgadhara (14th cent.) and *Subhāshita-ratnabhāṇḍāgāra*.

Fables and Narratives :

For popular instruction, ethical stanzas were early added to existing fables and popular stories. A collection of this kind was translated into Pahalavī (Middle Persian) in 6th century, but neither the translation nor the original is extant. A Syriac translation exists, however, made from the Pahalavī in the same century. The Sanskrit original, which probably consisted of 14 chapters, was later recast, the result being the *Pañchatantra* (Five Chapters or Five Headings of Wisdom), of which several recensions exist. Ascribed by some scholars to Vishṇuśarman, it consists of five books, viz., separation of friends, acquisition of friends, peace and war, loss of what is acquired, and rash action. A popular but late summary of this in four books, the *Hitopadeśa* (Good Counsel) has been shown to have been composed by one Nārāyaṇa; this is considered the Bengal version of the *Pañchatantra*. J. Hertel records over 200 versions of the work known to exist in more than 50 languages (three-fourths of the languages being non-Indian), spreading over the region from Java to Iceland.

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Other popular collections of stories and fairy tales are the *Śuka-saptati* (Seventy Stories Related by the Parrot), when a parrot by relating 70 stories saves the chastity of its master's newly-wed wife, and the *Vetālapañchaviṁśati* (Twenty-five Stories of the Vetāla), existing in four recensions, which must be earlier than the 11th century, since it was used by two 11th century authors: Somadeva, who composed the *Kathā-saritsāgara* (Ocean of Streams of Story), a collection of tales in some 22,000 couplets, and Kshemendra, author or a smaller compiler of tales, the *Bṛihat-kathā-mañjarī*; the *Kathā-saritsāgara* is the source of many tales in the *Thousand and One Nights* (*see Alsdorf*).

Sanskrit Literature from 13th to 18th Century :

The literature after the 12th century is represented by many historical kāvyas, notably on the kings of Vijaynagar, and Tanjore; the *Śivabhārata* on Śivājī, Keśava's *Rājārāmacharita* on Śivājī's son; message poems on the model of Kālidāsa's *Meghadūta*, and dramas composed by Venkaṭanātha Vedānta Deśika (the author of the Mahākāvya, *Yādavābhyudaya*), Yaśaḥpāla, Vādichandra, Nallādīkshita, Gokulanātha, and others in favour of several schools of philosophy in imitation of *Prabodha-chandrodaya*.

The striking careers of eminent persons in the field of literature and philosophy were also used for writing poems and dramas; of such works based on biography may be mentioned the works of Harihara (15th cent.), Varadāchārya, etc. Among later prose works is the *Gadyakarṇāmṛita* by Vidyāchakravartin (13th cent.).

Classical literature in South India was dominated by Nīlakaṇṭha Dīkshita (17th cent.), who wrote two Mahākāvyas: *Śivalīlārṇava* (detailing the 64 līlās of god Hālasyanātha, by which name Śiva is worshipped at Madurā) and *Gaṅgāvataraṇa* (on the descent of the celestial Gaṅgā) and several minor poems.

To some extent, the vernaculars influenced writing in Sanskrit. In South India, many lives of saints and glorifications of local shrines were written in Sanskrit on the basis of Tamil works. In the field of Telugu literature, there are some Sanskrit translations of Telugu poems.

Classical literature did not stop under the Mohammedan or the British domination. Several Persian translations were produced of Hindu epics, Upanishads (*see Dārā Shukoh*) and scientific works. Sanskrit poets were patronised by Imperial Courts (*see Jagannātha*); Persian-Sanskrit Dictionaries and Persian Readers in Sanskrit were compiled; a few works from the Persian were also translated into Sanskrit. The similar impact of Christianity through the missionary settlements produced a few translations from the *Bible*. [Keith: *History of Sanskrit Literature*; Kṛishṇa Chaitanya: *A New History of Sanskrit Literature*; Kṛishṇamachāriar: *History of Classical Sanskrit Literature*: Kunhan Rājā: *Survey of Sanskrit Literature*; Kunjunni Rājā: *Contribution of Kerala to Sanskrit Literature*; Das Gupta & De: *A History of Sanskrit Literature*; Winternitz: *History af Indian Literature* (Vol. III)].

It is interesting to note that Sanskrit literature was not limited to the confines of India. This literature and the culture it enshrined, spread to remote lands in the Far East, e.g., Cambodia, Malaya, Sumatra, Borneo, Java, Bali and the Phillippine Islands. Such nearer neighbours of India as Tibet, Nepal and Burma were deeply influenced by this literature. In some of the above places, treatises were composed in Sanskrit and Sanskrit inscriptions were freely written. Even China and Japan betray the influence of

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Sanskrit literature. Persia and Arabia in the Middle East show their early acquaintance with Sanskrit literature. That this literature was cultivated in Central Asia is amply borne out by the finds of manuscripts of important works in that region. From very early times, the West has been acquainted with this literature through translations. The Greeks and Romans were probably the earliest European people to influence or to be influenced by this literature, particularly in the field of astronomy. Of the *Pañchatantra*, as Hertel has pointed out, there are well over 200 editions in 50 languages, three-fourth of which are non-Indian. [Rāmachandran, T.N.: *The Golden Age of Hindu Javanese Art*; Gonda: *Sanskrit in Indonesia*; Rajendralal Mitra : *Sanskrit Buddhist Literature in Nepal*; Tavadia: *Indo-Iranian Studies* (2 Vols.); Coedes: *Inscriptions du Cambodge* (7 Vols.); Bagchi, P.C.: *India and China* and *India and Central Asia*; *see* articles on Barth, Tucci, Majumdar, Nihar Ranjan Ray, Das, S.C., R.C., etc.].

TECHNICAL LITERATURE

Rhetorics (Alaṅkāra-śāstra), etc. :

There are numerous treatises on the theory of literary compositions; the *Nāṭya-śāstra* of Bharata is possibly of as early as the 4th cent. A.D. Not much later is Daṇḍin's *Kāvyādarśa*, which has exercised great influence on subsequent writers. Other important works are the *Kāvyamīmāṁsā* by Rājaśekhara, *Dhvanyāloka* by Ānandavardhana (fl. 9th cent.); *Kavyālaṅkāra* by Rudraṭa (9th cent.), the *Daśarūpaka* by Dhanañjaya (10th cent.), the *Sarasvatī-kaṇṭhābharaṇa*, a treatise in five chapters on poetics generally (11th cent.), the *Kāvya-prakāśa* (12th cent.) by Mammaṭa, and *Sāhitya-darpaṇa* (*c.* 1450) by Viśvanātha. The last important work on this subject is Jagannātha's *Rasagaṅgādhara* (17th cent.). [Kane: *History of Sanskrit Poetics*; Ādya Raṅgāchārya: *Introduction to Bharata's Nāṭya-śāstra*; Kṛishṇa Chaitanya: *Sanskrit Poetics*; Rāmakrishna Kavi: *Bharatakośa*; Raṅgāchārya].

Grammar (Vyākaraṇa) :

The Sūtras of Pāṇini, who lived in *c.* 5th cent. B.C. are known as the *Ashṭādhyāyī* and are considered the foremost Vedāṅga. While recording fully many features of Vedic, the *Ashṭādhyāyī* is devoted chiefly to the post-Vedic language, testifying to a long grammatical tradition outside the Vedic schools.

Perhaps, the earliest of Pāṇini's predecessor was Śākaṭāyana (also mentioned by Yāska, who is also supposed to have preceded Pāṇini), as the only grammarian, who held with the etymologists that all nouns are derived from verbal roots.

When the language underwent change after Pāṇini, there arose need for supplements and emendations to his work. Among these *Vārtikas*, that of Kātyāyana alone (*c.* 400 B.C.) has come down to us, which is intended to supplement and correct the Sūtras or to give them greater precision.

Patañjali : Kātyāyana was followed by Patañjali, author of the *Vyākaraṇa Mahābhāshya*. Patañjali (*c.* 150 B.C.) is the greatest commentator on Pāṇini; his *Mahābhāshya* is aptly called the "Great Commentary". Written in a language, simple and vigorous, and consisting of dialogues that impart to it an absorbing interest, it has been held in high esteem through the ages. The *Mahābhāshya* is, however, not a continuous commentary on Pāṇini's grammar, but a recollection of the critical comments (kārikās) of 1,713 of Pāṇini's 4,000 rules. [Shrīdhara Shāstri Pāṭhak : *Word Index to Vyākaraṇa Mahābhāshya*; Baij Nāth Puri: *India in the Age of*

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Patañjali; Kielhorn: *A Grammar of the Sanskrit Language*; Whitney: *Oriental and Linguistic Studies*; Wilson: *Introduction to the Grammar of the Sanskrit Language*].

In the 5th cent. A.D., Chandragomin, a Buddhist, wrote Chāndra-vyākaraṇa, mostly utilizing the Pāṇinian material and method. For the originality of approach to the subject of Sanskrit grammar, mention must be made of Bhartṛihari (7th cent.), a great philosopher and grammarian, whose *Vākyapadīya* made a notable contribution to philosophical enquiry into the nature of language.

Kāśikā (7th cent.) is the earliest extant commentary on the entire text of the *Aṣhṭā-dhyāyī*; it itself has two commentaries: *Nyāsa* by Jinendrabuddhi and *Padamañjarī by* Haradatta. The next work of importance is Kaiyaṭa's *Pradīpa* (*c.*1000) on the *Mahābhāshya.*

Various recastings of the *Aṣhṭā-dhyāyī* sought to simplify it; the latest work in this regard is *Siddhānta-kaumudī* of Bhaṭṭojī Dīkshita (*c.* 1600 A.D.). This is still the most popular among students of Sanskrit grammar. On the *Siddhānta-kaumudī* Nāgeśa (*c.* 1700) wrote a critical commentary, as also *Udyota*, commentary on Kaiyaṭa's *Pradīpa.* He is the last luminary of Pāṇinian school. [Whitney: *Sanskrit grammar*; Palsule: *Concordance of Sanskrit Dhātupāṭhas*; Bhaṇḍārkar, R.G. : *Sanskrit and the Prakrit Languages*; Yudhishṭhira Mīmāṁsaka: *Saṁskṛita Vyākaraṇa-śāstra kā Itihāsa*].

Prosody :

Apart from what is mentioned under *Chhandas*, one of the Vedāṅgas, among later treatises, the most important is the *Mṛita-sañjīvinī*, a commentary on Piṅgala's *Chhandaḥsūtras*, by Halāyudha (fl. 10th cent.); other important works are : *Chhandonuśāsana* (12th cent.) by Hemachandra and *Chhandomañjarī* (13th-15th cent.).

Lexicography :

The great dictionary is the *Amara-kośa* by Amarasiṁha, who probably lived early in the 6th cent. A.D. The other important works in this field are: [*Abhidhāna-ratnamālā* by Halayudha (fl. 10th cent.)], *Vaijayanī*, *Abhidhāna-chintāmaṇi* by Hemachandra (12th cent.), *Anekārtha-kośa*, *Anekartha-śabdakośa*, the lexical works of Purushottama deva; *Vāchaspatya* and *Śabda-kalpadruma*. [Apte, V.S.: *Practical Sanskrit-English Dictionary*; Monier-Williams: *Sanskrit-English Dictionary*; *Sanskrit-Worterbuch*; Buck : *Dictionary of Selected Synonyms in the Principal Indo-European Languages*; Cappeller: *A Sanskrit-English Dictionary*; Ghatage: *An Encyclopaedic Dictionary of Sanskrit on Historical Principles*; Mayrhofer: *A Concise Etymological Sanskrit Dictionary*; Suryakanta: *A Practical Vedic Dictionary* (1981)].

Medicine (Āyurveda) and Chemistry :

From the mention of the "three humours" (wind, bile, phlegm) in a *Vārttika* to Pāṇini, some kind of humoral pathology seems, however, to have been prevalent among Indian physicians several centuries before the Christian Era. The oldest existing medical work is thought to be the *Charaka-saṁhitā*, a bulky encyclopaedia in *ślokas* mixed with prose sections; it consists of eight parts. Of equal authority, but somewhat later is the *Suśrata-saṁhitā* (mainly on surgery), which Suśrata is said to have received from Dhanvantarī. There have been supplementary treatises as well to these Saṁhitās.

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Other treatises of lesser importance are those of attributed to Vāgbhaṭa (q.v.). All later treatises were chiefly based on these works.

Apart from some chemical preparations prescribed by Charaka and Suśrata, chemistry texts properly so called begin with *Rasa-ratnākara*, attributed to Nāgārjuna, whom several traditions describe as an alchemist [Ray, P.C. : *History of Chemistry in Ancient and Mediaeval India* (Calcutta, 1956); Atrideva : *Saṁskṛita Sāhitya meṅ Āyurveda*; Satya Prakash: *Founders of Science in Ancient India* (1965); Seal : *The Positive Sciences of the Ancient Hindus* (reprint, 1958); Dattā, B. : *Extraordinary Scientific Knowledge in Vedic Works*].

Astronomy, Mathematics and Astrology :

Early Indian astronomical knowledge is summed up in Lagadha's *Jyotisha-vedāṅga* or *Vedāṅga-jyotisha*, which is available in two recensions. A more scientific approach is marked by the appearance of the five original Siddhāntas, which are partly extant in revised redactions and in quotations. These five are : *Vāsishṭha*, *Paitāmaha*, *Romaka* (i.e., Roman), *Pauliśa* and *Sūrya* or *Saura*. Of these Siddhāntas, two : *Romaka* and *Pauliśa* bear non-Indian names and suggest Western influence. Based on these are the works of the most distinguished astronomers : Āryabhaṭa (b. A.D. 476), Varāhamihira (probably 505-587), Brahmagupta, who compiled his *Brāhma-sphuta-siddhānta* in *c.* 628, Bhaṭṭotpala (10th cent.), distinguished as the commentator of Varāhamihira, and Bhāskarāchārya (fl. 1114), who finished his course of astronomy, the *Siddhānta-śiromaṇi* in 1150. Some scholars are of the view that between *Vedāṅga-jyotisha* (*c.* 900 B.C.) and the works of Āryabhaṭa (5th cent. A.D.), the development in mathematical astronomy is found in Jaina canonical texts like, *Sūrya-prajñapti*, *Chandra-prajñapti* (4th cent. B.C. ?), etc.

The beginnings of Mathematics are unknown, but the sacrificial formulas of the *Yajurveda* bear witness to the use of high numbers among special names (up to arbuda = 100,000,000).

Mathematics, other than ritual geometry, was mostly linked with astronomy, and from the lst century A.D., astronomical treatises generally included Mathematics. (However, the manuals of Mahāvīrāchārya, 9th cent. and of others were for calculations only. The Bakhshali Manuscript from Kashmir [*c.* 12th cent]. is a collection of arithmetical problems and solutions). Bhāskarāchārya's *Siddhānta-śiromaṇi* has two chapters : *Līlāvatī* and *Bījagaṇita* on Mathematics.

The astronomical treatises also contain astrology, though *Bhṛigu-saṁhitā* is exclusively on astrology. [Bentley : *Historical View of Hindu Astronomy*; Neugebauer : *A History of Ancient Mathematical Astronomy*; Dixit, S.B. : *History of Indian Astronomy* (in Marathi and in Hindi); article on Pingree; Datta : *Extraordinary Scientific Knowlege in Vedic Works* (1963); Sen : *A Bibliography of Sanskrit Works in Astronomy and Mathematics* (1966)].

Music (Saṅgīta) :

The art of music has been practised in India from very early times. The extant theoretic treatises on music are, however, quite modern productions. The most highly esteemed works are : *Saṅgīta-ratnākara* (Jewel Mine of Music) by Śārṅgadeva, *Saṅgīta-makaranda*; *Saṅgīta-darpaṇa* by Dāmodaradeva, *Saṅgīta-pārijāta* and *Saṅgīta-rāja*. [Rāghavan: *Encyclopaedia of Technical Terms in Music, Dance and Drama*].

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Apart from the works on technical and scientific subjects mentioned above, there are works on polity and statecraft (*Arthaśāstra*, etc.), on erotics (*Kāma-sūtras* by Vātsyāyana, *Rati-rahasya* by Kukkoka, *Kāmasamūha* by Ananta, etc.), on pornography (*Kuṭṭanimata*, etc.), on botany (*Upavana-vinoda*; *Vṛikshāyurveda* by Sureśvara), on architecture (*Mānasāra*, *Vāstu-vidyā*, etc.), on sculpture (*Śilpa-ratna*, *Śilpa-śāstra*, *Pratimā-lakshaṇa*), on agriculture (*Kṛishi-parāśara*), on horses (*Aśva-śāstra*), on elephants (*Gaja-śāstra*), on hunting (*Śyainika-śāstra* by Rudradeva), encyclopaedias: *Mānasollāsa*; *Pāṇḍava-digvijaya* by Rāmakavi, *Bhuvana-pradīpikā* by Rāmakṛishṇa Śāstrī, Toḍarānanda, etc.) and even on the art of thieving (*Shaṇamukha-kalpa*), etc. [Achārya : *Encyclopaedia of Hindu Architecture*; De : *Ancient Indian Erotics and Erotic Literature*; Percy Brown : *Indian Architecture* (2 Vols.); Rādhā Kṛishṇa Choudhary : *Kauṭilya's Political Ideas and Institutions*].

Sanskrit Literature from 1801 to 1981 :

The Indo-European contact has been of equal significance in the two contexts. The discovery of Sanskrit by the West had been the most significant event in the European thought since the Renaissance. So far as India is concerned, this discovery of Sanskrit had a two-fold effect : on the one hand, Indians who received a modern education woke into a new realization of the values of their cultural heritage and the work of the Western orientalist produced a cultural and literary revival in India; on the other, the impact of Western modes of thought and ways of life led to a process of change in the traditional institutions and learning. Consequently, Sanskrit literature entered a new phase with the rise of modern European influence.

Sanskrit literature has always moved with the times, though traditional types of works have also been composed and are continued to the present day. In the beginning of the 19th century, there had been Sanskrit histories on the British conquest of India : *Āngreja-chandrikā* (1801), *Itihāsa-tamomaṇi* (1813), as also panegyrics in honour of the British rulers; writing of histories of India in Sanskrit has continued up to the present day; some histories are : *Jarmanī-kāvya* (Leipzig, 1913) by Śyāmkumāra Tagore; *Bhāratānu-varṇana* by T. Gaṇapati Shāstrī, *Bhārata-saṅgraha* by Kāvyakaṇṭham Gaṇapati Śāstrī, *Āṅgla-sāmrājya* by Rājarāja Varmā, *Bhāratetivṛitta-sāra* by Lakshmīnātha Śāstrī, *Bhāratīyam Itivṛittam* by Rāmavatāra Śarmā, *Āṅgla-Jarmanī-yuddhavarṇana* (account of the First World War 1914-18), *Krāntivīranām-adbhutakathāḥ* (dealing with the heroes of 1857 freedom struggle), *Krānti-yuddha* (1957) by Vāsudeva Shastrī Bagewadikar, *Bhāratasya-saṁskṛitiko-nidhi* by Ramjī Upādhyāya, *Susaṁhata-bhāratam* (1965) by Pullela Rāmachandrudu, *Bhāratāyana* (1968; history of India up to king Harshavardhana) and *Bhāratīya-congressetihāsa* (1964) by Dinesh Prasād Pāṇḍey, *Kāśmīretihāsaḥ* (a history of Kashmir, 1969) by Hanumatprasāda Śāstrī, *Bhāratetihāsa* (Vol. I, 1970) by Indra Vidyāvāchaspati.

Those who wrote in the traditional style are : Achyutarāya Modak (fl. early 19th cent.), author of some 30 works, Mudumbai Venkatarāma Narasiṁhāchārya (1842-1928), author of 114 works, Keralavarma Valiya Koil Tampurān (1845-1915), called 'Kerala Kālidāsa', who composed 37 works, Bhaṭṭa Śrī Nārāyaṇa Śāstrī (1860-1911), author of 92 dramas, Medhaśrī Nārāyaṇa Śāstrī (1882-1932), author of 108 works, which included 24 plays, Kunnikuṭṭan Tampurān (1865-1913), called 'Kerala Vyāsa', who, apart from translating the whole of the *Mahābhārata* into Malayalam in a short period, wrote Sanskrit

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dramas, stotras, lyrics and biography of Śaṅkarāchārya, Madhusūdana Śarmā, author of 108 works, Śrī Upanishad Brahmendra Sarasvatī, who wrote Sanskrit comms., on the 108 Upanishads, Annadācharaṇa, Kāvyakaṇṭham Gaṇapati Śāstrī and Mathurānātha, equally prolific and the poetess Triveṇī (1817-83), the foremost among women contributors.

On realization of the glorious heritage of their country, poems in glorification of Bhārata Mātā and other patriotic poems were composed and printed in almost every Sanskrit journal and their number is quite large; some longer poems are by M.K. Tātāchārya, S.T.G. Varadāchāri, Kapāli Śāstrī, M.V. Subrahmaṇya Iyer, Rāma Rāi, etc.

One of the favourite themes of the Sanskrit poets and writers, is works on the lives and activities of political leaders. Bālgaṅgādhar Tilak is the subject of many works: *Tilaka-yaśorṇava* in 12,000 verses by M.S. Aṇey, *Tilaka-charitra* a prose biography by Chitale, a biography by Vāsudeva Śāstrī Bagewadikar, a biography by K.S. Nāgarājan, *Śrī Lokamānya-charitram* (1970) by V. Sūryanārāyaṇa Śāstrī, and *Śrī Lokmānya-smṛiti*, a drama by S.B. Velankar. Biographies of C.F. Andrews, Madan Mohan Mālaviya, Rājendra Prasād (*Rājendra-praśasti* by Vishṇukānta Jhā), Vallabhabhai Patel and S. Rādhākrishṇan were written by Bhikshārāma, K.S. Nāgarājan, Somayājī, etc.

Mahātmā Gāndhī, his ideas and his Satyāgraha movement are, however, the subjects of many works: *Satyāgraha-gītā* (Paris, 1932) and *Uttara-satyāgraha-gītā* (1949) by Kshamā Rao, *Bhārata-pārijāta*, an epic on Gāndhījī by Bhagavadāchārya, *Śrī Gāndhī-charitam* (1930) by Chārudeva Shāstrī, *Suvarṇa-bindu* (1951) by B. Ch. Chhābrā, *Gāndhī-sūkti-muktāvalī* (1957) by C.D. Deshmukh, *Gāndhī-gītā* by A.V. Kāṇe, *Satyāgraha-nīti-kāvya* by Satyadeva Vasishṭha, *Satyāgraha-kathā* by Pāṇḍuraṅga Śāstrī, *Gāndhī-sūtras* by D.S. Śarmā, *Śrīmad-Gāndhī-charitam* by Sādhu Śaraṇa Miśra, *Gāndhī-gaurava* (1969) by Rāmachandra Shukla, *Śrī Gāndhī-gaurvam-kāvyam* by Śivagovinda Tripāṭhī. On Gāndhī's assassination, several elegies and longer poems were composed: *Śoka-śloka-śataka* (1953) by Badarīnātha Jhā, *Mahātmā-nirvāṇa* (1954) by K.R. Nair, *Bhārata-bhāgya-viparyaya* by K.S. Kṛishṇamūrti Śāstrī, *Mahātmā-vijaya* by K.L.V. Śāstrī, poems by Sudhākara and by others.

Mahātmā Gāndhī's autobiography was tr. into Sanskrit under the title *Satyaśodhana* (1965) by H. Nāgappā Śāstrī.

Subhāsh Chandra Bose, Jawāharlāl Nehru and Indirā Gāndhī are the subjects of many works; on Subhash are : *Subhāsha-charitam*, a poem in 16 cantos by Chhatre, *Subhāsha-gauravam* (1968) by D.C. Datta, a special poem by Lakshmīnārāyaṇa Shanbhogue, *Subhāsha-charita* (in prose) by Premaśaṅkara Miśra (1967 ff.); on Nehru are : *Śrī Nehru-charitam* by Brahmānanda Śukla, *Javāhara-digvijaya* by Śyāmavarṇa Dvivedī, *Javāhara-chintan* (1966) by S.B. Velankara, *Nehru-charitam* by Vishṇu Mitra, *Jawāhar-taraṅgiṇī* by Warṇekar. and Madhubālā on Nehru in Sanskrit Literature (1974); on Indirā Gāndhī are: *Indirā-vijaya-praśasti-śataka* (1971-72), a eulogy by Hazarīlāla Śāstrī, *Indirā Gāndhī Charitam* by Satya Vrat Shāstrī, *Indirā-vijaya* by N.A. Venkaṭaratnam, *Indirā-vaibhava* by Vighneśvara Śarmā and *Indirā Charitam* by Vishṇu Mitra. Vinoba Bhave's mission is the subject of *Bhūdāna-yajña-gāthā* by Gaṇapati Śaṅkara Śukla, while Ramesh Chandra Shukla has composed a poem on Lāl Bahādur Shāstrī.

Apart from works on individual leaders, there are works: *Rāshṭra-sabhāpati-gaurava* (1938), describing all the Congress Presidents, written by Lakshmīnārāyaṇa Shanbhogue and *Bhāratīya-deśabhakta-charitam* (1952) by K.S. Nāgarājan on Indian patriots. There are also some national and patriotic poems and dramas by Mathurānātha, Prabhu Datta Śāstrī,

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Rāmakrishṇa Bhaṭ, Viśveśvara, Vidyābhūshaṇa, etc.

On Heroes of the Past :

There are also biographical accounts of the heroes of the past; some taking the form of the Mahākāvyas: *Paraśurama-charita* by R.S. Venkaṭarāma Śāstrī; on Pṛithvīrāja and Rāṇā Pratāp by Śrīpāda Śāstrī Hasurkar, Mūlaśaṅkara Māṇikalāla Yājñika; on Rāṇā Pratāp: *Vīrapratāpa-nāṭaka* (1937) by Mathurāprasāda Dīkshita, a drama on a story of Mewār: *Amara-maṅgala* (1939) by Pañchānan Tarkaratna, a novel, *Chhatrasāla-vijaya* by Jagadrāma Śāstrī; on Sikh gurus: by Kṛishṇā Kaur, Śrīpāda Śāstrī Hasurkar, Satya Vrat Shāstrī; on Śivājī by Ambikādatta Vyāsa, Umā Śaṅkara Tripāṭhi, Mūlsaṅkara, Māṇikalāla Yājñika, Rāmakṛishṇa Bhaṭṭa, Warṇekar; on Ahalyābāī by Sakhārām Shāstrī; there are works on historical accounts of dynasties as *Chālukya-charita* by Rāmanātha Nanda and *Sāhu-charita* (1939) by V.A. Latkar Śāstrī of a recent ruler of Kolhāpur, *Jayapura-vaibhava* by Mathurānātha, *Jayapura rāja-vaṁśāvalī* (1938) by Rāmanātha Nanda, *Raṇavīra-vijaya* by Viśveśvara, etc.

On Saints and Reformers etc. :

Accounts of saints, reformers and scholars have also been dealt with frequently in prose and verse; of Buddha : *Buddha-charitrāmṛita* (1922) by Alamelamma, *Siddhārtha-charitam* by Virendra Bhaṭṭāchārya, of Āndāl (1947) by K.S. Nāgarājan, of Vālmīki by Kāśī Kṛishṇamāchārya, of her scholar-father by Kshamā Rāo, prose biographies of Vallabhāchārya and Rāmadāsa by Śrīpāda Śāstrī Hasurkar, of Nṛisiṁhabhāratī Svāmī by Rājavallabha Śāstrī, of five leading Mahāmahopādyāyas (1928) by Nārāyaṇa Śāstrī Khiste and of the two Carnatic musician-saints, Tyāgarāja and Muttusvāmī Dīkshitar by Sundareśa Śarmā and Rāghavan.

Of the new religious leaders and reformers, Dayānanda Sarasvatī is the subject of several poems and Mahākāvyas: *Dayānanda-digvijaya* (1910) by Akhilānanda Śarmā, *Dayānanda-prābhava* by Vāmanāchārya, *Dyānanda-digvijaya* (1938) by Medhāvrata, *Āryodaya-kāvya* (1952) by Gaṅgāprasāda Upādhyaya, *Muni-charitam* by Dilīpadatta Śāstrī, *Dayānanda Charitrāmṛitam* by Vidyānidhi; works on Rāmakṛishṇa Paramahansa : a prose biography (1937) by Pañchapageśa Śāstrī, *Rāmakṛishṇāmṛita* by Ottur Unni Nambutirippād, *Rāmakṛishṇa-sahasra-nāma-stotra* (1950) by Rāmakṛishṇa Bhaṭṭa; on Vivekānanda: *Vivekānanda-charita* (1947) by K.S. Nāgarājan, *Vivekānanda-vijaya* by Warṇekar; on Ramana Maharshi's teachings: *Ramana-gītā* by Kāvyakaṇṭham Gaṇapati Sāstrī, on Nārāyaṇa Guru, a religious leader of Kerala: *Śrī-Nārāyaṇa-vijaya* (1971), a Mahākāvya in 21 cantos by Balarāma Panikkar, *Śrīguru-gītā* (1977) on the life of Vāgbhaṭānanda and a Mahākāvya on Nṛisiṁhabhāratī Svāmī of Śṛiṅgeri (1936) by Rājavallabha Śāstrī.

There are works on Jesus Christ; e.g. *Yiśu-charitam* by Śrī Nīlakaṇṭha Śāstrī, *Kriṣṭu-Bhāgavatam* by Devassia, on Mohammed: *Viśuddha-Nabī-charitam* by K.S. Nīlakaṇṭha Unni and *Girigītā* (based on the Sermon on the Mount) by K.P. Urmese.

In the early 20th century, reacting against the new movements in the social, religious and philosophical fields, the orthodox Hindus wrote many dissertations against sea-travel, post-puberty marriage, etc., the prominent being *Abdhi-nau-yānamīmāṁsā* (1903) by Kāśī Śeshavenkaṭachala Śāstrī, *Vivāha-samaya-mīmāṁsā-Abdhiyāna-vimarśau* (1913) by N.S. Anantakṛishṇa Śāstrī, *Ṛitumati-vivāha-vidhi nishedha-pramāṇān, Vayo-nirṇaya* by P. Gaṇapati

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Śāstrī but there were others, who welcomed the reforms; *Bāla-vivāha-chandrodaya* (1905) by Ayodhyāprasāda advocates re-marriage of child-widows. Two outstanding works of this class are : *Mānavadharma-sāra* by Bhagwān Dās and *Viśveśvara-smṛiti* by viśveśvaranātha Reu.

Spirit of Tolerance :

There have been some attempts of writing philosophical treatises from a new angle: such attempts are by Kali Raṅgāchārya's *Mata-traya-saṅgraha* on the three schools of Vedānta, Lakshmīpuram Śrīnivāsāchārya's *Darśanodaya*, Brahmamuni's *Vedānta-darśana*, Subba Rao's two works, Kāvyakaṇṭham Gaṇapati's *Shaḍ-darśana*, Kapāli Śāstrī's works, Rāmavatāra Śarma's *Paramārtha-darśana-bhāshya*, Jwālā Prasad's *Tattvadarśana*, M.V. Upādhyāya's *Īśvarasvarūpa*, Pūrṇānanda's *Pūrṇajyoti* (1929), Āgamānanda's *Dharma* (1955), Sampūrṇānanda's *Chidvilāsa*, Satya Prakash Singh's *Śrīarvinda-darśanam* (1975), etc.

Sanskrit Journals :

The Sanskrit Journals are to a great extent responsible in infusing a new life into Sanskrit. Apart from publishing minor poems, short stories, serial longer stories and novels, one-act plays, essays, literary criticism, travel accounts, scientific articles and works on science, these journals in their editorials have freely discussed contemporary social and religious problems.

Literary Criticism, Literary Histories, etc. :

On the model of Western canons of criticism, critical articles in the form of long prose essays began to appear in Sanskrit journals, but a few attempts have been made to write monographs in Sanskrit proper. Some noteworthy works are: *Raghuvaṁśa-vimarśa* (1908) and *Megha-saṇdeśa-vimarśa* (1915), both by R. Kṛishṇamāchārya and *Sandeśadvaya-sarasvādini* by A.V. Gopālāchārya, which is a detailed comparative study of the *Megha-sandeśa* and *Haṁsa-sandeśa*.

Among the works on linguistics and histories of Sanskrit literature, the noted ones are: *Laghupāṇinīya* by Rājarāja Varmā, *Bhāshāśāstra-praveśinī* by R.S. Venkaṭarāma Śāstrī, *Bhāshā-śāstra-saṅgraha* by S.T.G. Varadachariar, a history of Sanskrit poets by Mallādi Sūryanārāyaṇa Śāstri, *Saṁskṛita-sāhityetihāsa* (2 Vols.) by Hansrāj Agarwal, *Saṁskṛita-sāhitya-vimarśa* (Meerut, 1957) by Dvijendranātha Śāstrī, monographs in Sanskrit on Indra, Atri, Yajña, etc. by Madhusūdana Śarmā and Sanskrit commentaries on all the four Vedas by Maheśvarānanda.

Poems :

On the model of the Western minor poems, there have been composed a good number of minor poems, which have appeared in Sanskrit magazines or in separate collections. Such poems are either adaptations from English (from Shakespeare, Wordsworth, Shelley, Browning, etc.) or are original; the original poems are on every conceivable topic: nature, seasons, love, contemporary problems or are permeated with devotional fervour or national feeling, etc.

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Slightly longer poems of the older *khaṇḍa-kāvya* type have also been composed. The important contributions in this field, who have adapted from English are by Rāmachandrāchārya, Mahāliṅga Śāstrī, etc. Of the original contributors in Sanskrit, some are: Paññanāḍu Gaṇapati Śāstrī, Gaṅgādhara, Haricharaṇa Bhaṭṭāchārya, Jatīndranātha Bhaṭṭāchārya, Rāmachandra Kavi, Rāma Śāstrī, Ravi Varmā, Pramathanātha Tarkabhūshaṇa, Haridāsa Siddhānta-vāgīśa, Medhāvrata, Mathurānātha, K.S. Kṛishṇamūrti Śāstrī, Chhābrā, D.M. Kulkarni, Nāgeśa Sharmā, Kāśī Kṛishṇamāchārya, Kapisthalam Kṛishṇamāchārya, Durgādatta Śāstrī, Amīr Chandra Shāstrī, Kṛishṇa Lāl, Kṛishṇarāma, Jhālā, Vāgishwar Vidyālaṅkār, B.R. Śāstrī, Gurusvāmī Sastrigal, Kālipāda Tarkāchārya, Ottur Unni Nambūtrippad, Ogeti Parīkshit Śarmā, Revāprasād Dvivedī and the celebrated poet, Warṇekar.

Light Verses, Satires, Farces, etc. :

Using the form of the *Meghadūta*, some humorous poems or parodies were written; some are: *Kokiladūta* (message through a kokila) by Sahasrabuddhe, *Kākadūta* (crow as a messenger) by Rājagopāla Iyengar, *Śunakadūta* (message through a dog) by K.V. Kṛishṇamūrti Śāstrī, *Megha-vilāpa* (1970) by Dīpak Ghosh, *Megha-prati-sandeśa* by M. Rāma Śāstrī. Even the onion and broomstick are the subjects of *śatakas*: *Palāṇḍu-śataka* by Krishṇarāma and *Marjanī-śataka* by Anantalwar; there are poems also on bug, mosquito, tea (*Chāha-gīta* by Sahasrabuddhe), coffee (*Kāphi-shoḍaśikā*) by Swāmīnātha Ātreya, satirical skits by Viśvanātha Miśra, light poems on stomach, fast of the monkeys (*see D.T. Tātāchārya*), etc.

Satires have also been written: Chhajjurāma has satirized Dayānanda in his *Dayānandāshṭaka*, Punnasseri Nīlakaṇṭha Śarmā in his *Sāttvika-svapna* has a hit on the early political agitators, Dīkshita Vatava in his *Kalpita-kali-vṛittāntādarśa-purāṇa* satirizes those, who had taken to fashionable modern habits, Arjuna Wādekar in his *Kaṇṭakāñjali* satirizes every topic of Independent India: politics, education, society, etc., while Jhālā's *Sushmā* (1955) is a short collection of satires.

Farces have also been written; some are: *Mahishamaṅgala-bhāṇa* by Mahishamaṅgala Nambūdrī, *Kaundinya-prahasana*, *Śṛiṅgāra-nāradīya* and *Markaṭa-mardālikā* (1951) by Mahāliṅga Śāstrī, as also farces by Khot, Birendrakumāra Bhaṭṭāchārya, K.L.V. Śāstrī, Sundareśa Śarmā, D.T. Tātāchārya, H.H. Trivedī, Vighneśvara Śarmā, etc.

Dramas :

Besides Bhaṭṭa Śrī Nārāyaṇa Śāstrī, who wrote 92 plays and Medhaśrī Nārāyaṇa Śāstrī, the author of 108 works, which included 24 plays, the other dramatists, who wrote on traditional themes are: Jaggu Vakulabhūshaṇa, the author of *Prasanna-kaśyapīya* (1951), in which Dushyanta and Śakuntalā, along with young Bharata, pay a visit to Kaṇva's Āśrama, J.T. Parikh, who has also written a drama on the same theme, C. Venkaṭaramanayya, the author of an allegorical drama, Mahāliṅga Śāstrī, the author of several plays, e.g., *Pratirājasūyam* (on Duryodhana's Rājasūya) and *Kaliprādurbhāva*, Sundareśa Śarmā (*Prema-vijaya*), Nārāyaṇa Śukla (*Vainayakam* in 7 Acts on the story of Gaṇeśa), Durgādatta Shāstrī, author of *Vatsala* (1978), etc.

The dramatists, who wrote on themes, other than traditional, are: Kṛishṇan Tampy, whose three plays are of contemporary and social interest and are expressive of new trends in

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theme and form, Sundararāja Āchārya (*Snushā-vijaya*, on the triumph of daughter-in-law), Mathurā Prasad Dīkshita (*Vīrapratāpa Nāṭaka*, 1937), Mūlaśaṅkara Māṇikalāla Yājñika (author of three historical plays on Rāṇā Pratāp, Śivājī and Pṛithvīrāj Chauhān), Sudarśana Pathi (*Siṁhala-vijaya*), Pañchānan Tarkaratna (*Amaramaṅgala*, 1939; on a story of Mewār), Vijayananda (*Premamohinī-Raṇadhīra*), Haridāsa Siddhānta-Vāgīśa (*Virāja-sarojinī*; *Vaṅgīya-pratāpa*), Kshamā Rāo (*Bālavidhavā*, *Katudvaipāka*), Mahāvrata (*Prakṛiti-saundarya*), Mahidhara Veṅkaṭarāma Śāstrī (*Prakṛiti-saurabha*, a nine-Act play with contemporary setting), Pisharoti (author of three plays), Raghavan (*Anārakalī*), Punnesseri Nīlakaṇṭha Śarmā (*Gairvāṇi-vijaya*), Prabhudatta Śāstrī (*Saṁskṛita-vāg-vijaya*), Surendra Mohana Pañchatīrtha (*Vāṇika-sutā*, *Kañchana-mālā*), Vanamālā Bhavalkar, Śivaprasāda Bharadvāja, Gurumūrti (*Bhāratīyam-sāmdṛikyam*, 1970-71), Romā Choudhry (*Deśadīpa*, 1970), etc.

Apart from these original contributions, several plays have been translated into Sanskrit from other languages, details of which have been given under 'Adaptations and Translations from Other Languages'.

Among the shorter plays are one-act plays, *prahasanas*, radio plays and dramatic dialogues, on a variety of themes, all of contemporary and social interest. The prominent dramatists are: Thampi, Kshamā Rāo, S.K. Rāmanātha Śāstrī, K.L.V. Śāstrī, Y. Mahāliṅga Śāstrī, Jīva Nyāyatīrtha, Khot, K.R. Nair, Rāghavan, Sundareśa Śarmā, Tiruveṅkaṭāchārya, S.B. Velankar, etc. [Ushā Satyavrat: *Sanskrit Dramas of 20th Century* (1971)].

Novels :

This class has been enriched by way of translations and adaptations from Bengali (especially the works of Bankim Chandra Chatterjī) from English (mainly based on Shakespeare's works), from Tamil and from other languages (*see Translations and Adaptations from Other Languages*), but there are also writers, who have contributed original novels; some contributors are: Chintāmaṇi Mādhava Gole, Śrīnivāsa Śāstrī, Rājammā, Kāvyakaṇṭham Gaṇapati Śāstrī, Gopāla Śāstrī, Rājagopāla Chakravarti, Vijayānanda, Vidhushekhara Bhaṭṭāchārya, Haridāsa Siddhānta-vāgīśa, Kapisthalam, Kṛishṇamāchārya, R. Kṛishṇamāchārya, Indranātha Vandyopādhyāya, Medhāvrata, Chidambara Śāstrī, Narasiṁhāchārya, Jaggu Vakulabhūshaṇa, Jagadrāma Śāstrī, Rāmjī Upādhyaya, Parikhi, Upendranātha Sena, Lakshmaṇa Shāstrī Telang, etc.; *see* also *On Heroes of the Past*.

Short Stories :

There have been good attempts of re-telling of Purānic episodes and presentation of numerous fables and popular tales in simple and easy prose: Śvetarṇyam Nārāyaṇa Yajvan's *Gadya-kāvya* (containing prose stories), P. Śivarāma Śāstrī's *Charita-ratnāvalī* (2 Pts. on subjects from classical works and epics and purāṇas), *Viśvāmitra* (Trivandrum, 1936) by N. Nīlakaṇṭha Pillai, *Paraśurāma-charita* (Tiruvayyaru, 1934) by Venkaṭarāma Śāstrī, *Saṁskṛita-gadyavalī* by P.V. Kāṇe, *Kathā-ratnākara* (1910) by M.K. Tirunārāyaṇa Iyengar, *Arjuna* and other accounts (Bangalore, 1953) by M. Rāmakṛishṇa Bhat; similarly there have been abridged presentation of versions of the works of Kālidāsa, Bhāsa, Bhavabhūti, Bāṇa, Subandhu, etc. by many distinguished writers, such as R.V. Kṛishṇamachariar, V.V. Mirashi, V. Anantāchārya, Y. Mahāliṅga Śāstrī, K.L.V. Śāstrī, Kailāsanātha, Śivarāma Śāstrī, S. Sūryanārāyaṇa

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Śāstrī, etc., but there are quite a good number of modern short stories published in Sanskrit journals as also in separate collections. Aesop's *Fables* as also Tolstoy's stories have been translated into Sanskrit. Some important Sanskrit short story writers are: Kshamā Rāo, Kṛishṇalāl, Vaṁśīgopala Śāśtrī, etc.

Gadya-kāvyas & Autobigoraphies :

In these fields, there have not been many works, but some important writers, who have written *Gadya-kāvyas* are: Chandana Muni, Parikhi, Śvetaraṇyam Nārāyaṇa Yajvan, while Durgānanda Svāmī and Maṅgaladeva Shāstrī have published their autobiographies.

Essays :

Following the article in the periodical, the essay, as a form, was also separately developed. The growth of this form was also helped by the need for fresh prose texts for different school and college classes. The noteworthy writers in this field are: Hansraj Agarwal, Śrutikānta Śarmā, Maṅgaladeva Shāstrī, Ramesh Chandra Shukla, etc.

Travelogues :

Travel accounts have been published from time to time in Sanskrit journals, but there have been attempts in book-form as well; of these some works are: *Setu-yātrā-varṇana* by T. Gaṇapati Śāstrī, *Tribilvadala-champū* (1937, on all-India tour) by V.S. Rāmāswāmī Śāstrī, *Uttarākhaṇḍa-yātrā* by S.P. Bhaṭṭāchārya, *Thaideśa-vilāsam* and *Śarmaṇya Deśaḥ Sutarām Vibhāti*, both by Satya Vrat Shāstrī.

Science :

The Sanskrit journals have published from time to time accounts of scientific achievements in the field of Mathematics, Physics, Chemistry, Astronomy, Botany, Āyurveda, etc. Prominent works written during this period are: *Kshetra-tattva-dīpikās* (1823 and 1828); *Pañcha-bhūta-padārtha* (1859; Chemistry of the five elements accepted in Hindu Chemistry) by Viṭṭhala Śāstrī, *Pratyaksha-śārīra* (1919, on Anatomy), *Siddhānta-nidāna* (1922; on Pathology), both by Gaṇanātha Sen, *Aṇugraha-mīmāṁsā* (1938; on Germ theory) by K.S. Nair, *Siddha-vaidya* (a work on Tamil Āyurvedic School) by Naṭarāja Śāstrī. There are works on Indus Valley Civilization: *Sindhu-sabhyatā* by Kedāranātha Shāstrī and on Psychology: *Prāchīna Bhāratīya Manovijñāna* (1972) by Dinesh Chandra Shāstrī.

Translations and Adaptations from other Languages :

Sanskrit has always kept relations with the literatures of other languages and has imbibed the best from them by rendering them into Sanskrit. The chief works tr. from Tamil are: *Tirukkural* by Appā Vājpeyin (1927), Śaṅkar Subrāhmanya Śāstrī and by Śrīrāma Desikan; Vaishṇavite canonical hymns of the Alwars (1930) by T. Narasiṁha Iyengar, by P.B. An aṅgārāchārias (1947 ff.), and by Venkaṭaramaṇāchārya, Kamban's *Rāmāyaṇa* by

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S. Nīlakaṇṭha Śāstrī, *Śilapaddikāram* by C. Nārāyaṇa Nair (1955), verses of the Tamil poetess Avvai by Mahāliṅga Śāstrī, tr. of the novel, *Menakā* by D.T. Tātāchārya; from Telugu: the famous Śataka-poems and other poems by S.T.G. Varadāchāriar and G.V. Sitapati; the romance *Kalāpūrṇodaya* by Mallikārjuna Rāo and by S. Sūryanārāyaṇa Śāstrī, the *Manucharita* by Dīkshitulu, S. Sūryanārāyaṇa Śāstrī by Sesha Śarmā, and by Yajñanārāyaṇa Dīkshit; from Malayalm: works of the three Malayalam poets, Ullor Parameśvara Aiyer, Vallathol Nārāyaṇa Menon and Kumaran Asan by Ramana Nambootiri, some Malayalam works by Gopāla Pillai, a philosophical poem by N.D. Kṛishṇan Unni, a Malayalam drama, *Sandhyā* by Śrīkṛishṇa Śarmā; from Kannada: *Purandara-vāṇi* by K.T. Pāṇḍurangi; from Marathi: *Jñāneśvarī* by Sakhārāma Śāstrī Bhāgavata, the novel *Balidāna* by Latkar Śāstrī, two short plays by Mādhava Deshpāṇḍe, *Kekāvali* of Moropant by Sakurikar; from Bengali: *Meghanādavadha* by Nityagopāla Vidyāvinod (1954), the shorter prose works of Tagore by Phaṭikalāla Dās, *Kapāla-kuṇḍalā* of Bankim by Haricharaṇa Bhaṭṭāchārya (1926), as also Bankim's other novels by Śrīśaila Tātāchārya and by others, *Gītāñjalī* of Tagore by N. Gopāla Pillai; from Hindi: Bihārīdāsa's *Satasaī* by Mathurānātha, and by Premanārāyaṇa Dvivedī (1970), Tulasīdāsa's *Rāmacharitamānasa* by Tiruvenkaṭāchārya, Jayaśaṅkara Prasāda's *Kāmāyanī* by Bhagavaddatta Shāstrī (1960-61), rendering from Kabīr by Tambe; from Urdu: Ghālib's poems by Kalānātha Śāstrī, and by Pushpa; a few poetic productions of Aurobindo by Kapāli Śāstrī under the title, *Kavitāñjali* (1946); from Pali: *Milindapañha* by Vidhushekhara Bhaṭṭāchārya; *Rubaiyāt* of Omar Khayyam by Haricharaṇa Bhaṭṭāchārya, by Giridhara Śarmā, Rājagopāla Iyengar, Kṛishṇa Nair (1945) and by Sadāśiva Dange, of *Alibābā and the Forty Thieves* by G.K. Modaka (1934), of *Alladin and the Wonderful Lamp*, of *Gulistān* by R.V. Gokhale (1935) and by Rāmaswāmī, select hymns of *Avesta* by Khabardar; of 5 chapters of the *Korān* by Gunde Rao Harkare (1945) and of *Arabian Nights* by Lakshmaṇa Shāstrī Telang (1967); from Russian: Tolstoy's stories by Bhagīratha Prasāda Tripāṭhī (1970) and by K.V. Subrahmaṇya Śāstrī; from German: Goethe's *Faust* by S.N. Tadpatrikar, Lessing's *Emilia Galotti* by Shāma Śāstrī; from English: Goldsmith's *Deserted Village* by Appā Śarmā (Dharwar, 1915), *A Mid Summer Night's Dream* by R. Kṛishṇamāchārya and by Gunde Rao Harkare (who also tr. some Acts of *Hamlet*), *Hamlet* by Sukhamoy Mukherjee (1971), all the plays of Shakespeare by Ananta Sharmā Tripāṭhī, *Comedy of Errors* by Śrīśaila Dīkshitar, *Othello* by Rājarāja Varmā, some English works under *Laghukāvya-mālā* by Rāmachandrāchārya, Lamb's *Tales from Shakespeare* by M. Venkaṭāramanāchārya, *Tempest* by Keśava Śarmā (1967), also of *As You Like It*, of Shaw's *Apple Cart* (1970) and Tennyson's *The Cup* by C. Venkataramanayya; some philosophical works were also rendered into Sanskrit: Berkeley's *Principles of Human Knowledge*, Locke's *Essay Concerning Human Understanding*, Bacon's *Novum Organum* (*see* Viṭhala); some works on modern and Western Philosophy (*Nīti-śāstra* by Viśveśvara Siddhānta Śiromaṇi), were also written.

Perhaps it would be desirable to close this survey of Sanskrit literature by mentioning the latest poetical works so that a reader could have an idea that even after the full development of the literatures in regional languages, Mahākāvyas and poems are still being composed. Of the Mahākāvyas, the latest works are of a well-known Malayalam poet, K.N. Ezhuttachan's historical Mahākāvya, *Keralodaya* (1977), of P.C. Devassia's *Kriṣṭu Bhāgavatam*, a Mahākāvya in 32 cantos on the life of Christ, P.K. Nārāyaṇa Pillai's *Viśvabhānu* (1979) in 21 cantos on the life and works of Vivekānanda, Ramesh Chandra Śukla's *Śrīkṛishṇa-charita* (1979) on the life and exploits of Kṛishṇa, following mainly the version in the *Bhāgavata*, Rasik Vihārī

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Joshi's *Mohabhaṅga* in 8 cantos and Satya Vrat Shāstrī's Mahākāvya on Indirā Gāndhī and his *Thāi-Deśa-vilāsam* (1979). Other poems are *Śāradādevī-charita-saṅgraha* in 9 cantos by Devakī Menon, published by the Rāmakṛishna Maṭh, Madras (1978), *Nalodanta* (1977) by Gurusvāmī Sastrigal, *Karuṇākaṭāksha-laharī*, a devotional poem by Rasik Vihāri Joshī and the devotional poems, permeated with Kṛishṇa-bhakti by Ottur Unni Nambutirippād.

Sanskrit—A Prospective View :

Sanskrit, being the language of the Vedas, is perhaps the oldest language of the world. Buddhism and Jainism, which started with using the popular languages, could not by-pass Sanskrit to which they had eventually to come. Creative literature in Sanskrit continues to the present day: epics, poems, dramas, short stories, novels are still being written in the style of yore. Sanskrit thus is a language, which is remarkable for its antiquity as also for its continuity. Moreover, being the mother of the most of the Indian languages, it is still the strongest bond of the country's unity.

All that written above is true and it is equally true that critics like T.S. Eliot define the purpose of a drama in terms identical with what Bharata and Ānandavardhana enunciated, but to get Sanskrit a 'living status', something more has to be done. We should not content ourselves and feel elated what Goethe, Schopenhauer, William Jones or Max Müller have said about Sanskrit literature. About the sad plight of Sanskrit and its greatness, many works have been written, e.g., by R.V. Kṛishṇamāchārya, Punnasseri Nīlakaṇṭha Śarmā, K.R. Nair, Prabhudatta Śāstrī, Rājarāja Varmā, etc., but there must be an improvement in its status. Apart from the rich classical Sanskrit Literature, the Vedas, Brāhmaṇas, Āraṇyakas, Upanishads, Purāṇas, *Rāmāyaṇa*, *Mahābhārata*, Smṛitis, works on Philosophy, Āyurveda, Astronomy, etc. have been written in Sanskrit to which scholars of the succeeding generations will turn again and again. Besides this, there is a great amount of literature in Sanskrit, which can be termed 'scientific and technical'. Recently two works of the celebrated sage Bhāradvāja: *Aṁśubodhini* (on Physics) and *Bṛihad-vimāna-śāstra* on aeroplanes and flights from one planet to another (*see Brahmamuni*) have been discovered and there are still more works of this sage to be discovered. Moreover, an eminent savant, Dayānanda Sarasvatī, is of the view that the Vedas possess not only spiritual knowledge but also the fundamental principles of all social and natural sciences. If the Sanskrit literature is also studied from this angle, Sanskrit can claim its utility in the modern age.

PALI LITERATURE

Pali, the leading language of the Middle Indo-Aryan language group, is mainly the language of the Buddhist Literature, both canonical and non-canonical. The canonical literature comprises Tipiṭaka, the three baskets, which are named: *Vinaya-piṭaka*, *Sutta-piṭaka* and *Abhidamma-piṭaka*. The *Vinaya-piṭaka* 'basket of the discipline of the Order', consisting of four parts: *Pāṭimokkha*, *Sutta-vibhaṅga*, *Khandhaka*, and *Parivāra*, contains all that refers to the monastic community (saṅgha): the rules of the discipline of the Order, precepts for the daily life of the monks and nuns, and so on. The second Piṭaka, *Sutta-piṭaka*, comprises five Nikāyas or "collections": the first four collections are the speeches and dialogues of Buddha or of his first disciples, while the fifth collection, *Khuddaka-nikāya* comprises 15 texts,

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among which are included the celebrated texts: *Dhammapada* (main teachings of Buddhism in an attractive style), *Theragāthā* (an expression in lyric form the inner experiences of the monks and containing super descriptions of Nature), *Therīgāthā* (one of the finest lyrics of Indian literature, embodying the personal joys and sorrows of the nuns), *Jātaka* (stories about the supposed previous births of the Buddha) and *Apadāna* (biographies of 550 men and 40 women of monastic Order).

The third canon, the *Abhidhamma-piṭaka*, consisting of seven works, treats of the same subjects as in the *Sutta-piṭaka*, but are treated in a more scholastic way. [Anesaki: *Concordance of Pali Texts with Their Chinese Version*; Frauwallner: *The Earliest Vinaya and the Beginning of Buddhist Literature*; Bode: *Pali Literature of Burma* (1909), Law: *History of Pali Literature*; Malalasekara: *Pali Literature of Ceylon*; Winternitz: *History of Indian Literature* (Vol. II)].

The non-canonical works in Pali may be classified under several categories as under:—

Works Preceding the Famous Commentators :

Among these works, the three are original and the others expository; three original are: *Netti-pakaraṇa* ('Book of Guidance'), ascribed to Mahākachchāna, a treatise on the textual and exegetical methodology; its relation to Pali canon is like of Yāska's *Nirukta* to the Vedas, *Peṭakopadesa*, which declares that the main subject to be dealt with are the four noble truths which form the bedrock of Buddhism, and *Milindapañha*, on the questions of king Milinda and the answers given by Thera Nāgasena about certain difficult matters of Buddhism. As regards expository works, the *Jātakaṭṭha-vaññanā* is a widely-known work and is studied by all students of Pali Literature and contains 547 Jātakas or tales of former lives of Bodhisattva. This work is of immense value, not only as regards literature, but for the history of Indian civilization, reflecting as it does Indian life from the 3rd cent. B.C. to the 5th cent. A.D.

The Famous Commentators :

Of the three famous commentators, Buddhadatta, Buddhaghosha and Dhammapāla, Buddhadatta is reputed to be the author of a few works as *Vinaya-vinichchaya*, which summarises the *Vinaya-piṭaka*; the second commentator, Buddhaghosha, in addition to his commentaries on several works of the Tipiṭaka, has produced a masterpiece in his *Visuddhimagga* (q.v.). All his commentaries embody the older commentaries that were current in Ceylon, as also traditional interpretations accumulated among the monks during the preceding centuries. The third famous commentator is Dhammapāla, who wrote commentaries on *Vimāna-vatthu*, *Theragāthā* and *Therīgāthā*, and on several other texts.

Besides the above eminent commentators, there are several other less-known commentators, such as Upasena and Mahānāma.

Historical Works :

The chief historical works are: *Dīpavaṁsa* (a chronicle of the Island of Ceylon, which gives an account of the introduction of Buddhism). *Mahāvaṁsa* (a coherent, refined and enlarged version of *Dīpavaṁsa*) and *Chūlavaṁsa* (a supplement to the *Mahāvaṁsa*). While

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containing many fables and myths, they throw a flood of light on the history of Buddhism. The other historical works are: *Dāṭhā-vaṁsa* (on the tooth-relic and history of Ceylon), *Sāsana-vaṁsa* (on the history of Buddhism in India up to the third Buddhist Council, in Ceylon and other lands as also the history of Buddhism in Burma), *Mahābodhī-vaṁsa* (describing the Bo-tree of Anurādhapura), *Gandha-vaṁsa* (dealing mainly with the history of Pali books written in Burma and Ceylon), *Chhakesa-dhātu-vaṁsa* (describing topes built on the hair-relic of the Buddha), *Hattha-vaṅgalla-vihāra-vaṁsa* (on the mansions built for the performance of religious rites), *Buddhaghosuppatti* (containing some biographical accounts of the renowned commentator), *Saddhamma-saṅgaha* (on history of Buddhism), *Sandesa-kathā*, etc.

Poetical Works :

The noteworthy poetical works are: Buddharakkhita's *Jinālaṅkāra* (on the life of Buddha), Kassapa's *Anāgata-vaṁsa*, *Jina-charita* by Vanaratna (on the biography of Buddha, betraying the influence of *Buddha-charita*), *Telakaṭāha-gāthā* (it is said that the author was thrown into a large pan of hot oil as punishment for his alleged illicit sexual connection with a queen), *Pajjamadhu* (on Buddha's graceful appearance and knowledge), *Rasavāhinī* (consisting of 103 stories relating to Jambudvīpa and Ceylon) and *Samanta-kūṭavaṇṇanā*, both by Vedeha, *Saddhammopāyana* (on descriptions of principal topics connected with Buddhism) and *Pañcha-gati-dīpana* (on the result of good and bad deeds).

Compendiums :

Of the Compendiums, mention may be made of *Sachcha-saṅkhepa* (having truth as its subject-matter, as also discussing destruction of attachment and delusion, etc.), *Abhi-dhamma-saṅgaha* (dealing inter-alia with the constituents of mind, the two-fold objects, memory, dream and other conditions of *Chetanā*), *Nāmarūpa-parichchheda* (a summary of *Abhidhamma-piṭaka*), *Nāmarūpa-samāsa* (dealing with *Chitta* and *Chetasika-kathā*), *Sutta-saṅgaha* (containing valuable information about the religious works of the Buddhists within a brief compass), *Paritta* or *Mahāparitta* (widely used by the populace in Burma and Ceylon for rites relating to exorcism), *Khuddaka-sikkhā* and *Mūla-sikkhā* (both written nearly 900-920 years after the demise of the Buddha, and are compendiums relating to *Vinaya*).

Works of Technical Nature :

Works on technical sciences are scanty and almost all of them are on the models of similar works in Sanskrit. Thus Pali grammar is represented by Kachchāyana and works of his school, by Moggallāna and works of his school and by the *Saddanīti* of Aggavaṁsa (11th cent.); metrics by *Vuttodaya* and *Chhandovichiti*: rhetorics by *Subodhālaṅkāra* of Saṅgharakkhita and lexicography by *Abhidhāna-ppadīpikā* of Moggallāna and *Ekakkhara-kosa* by Saddhammakitti Thera. [Rhys-Davids: *Critical Pali-English Dictionary*; Malalasekara: *Dictionary of Pali Proper Names*; Childers: *Dictionary of Pali Language*; Clough: *A Compendius Pali Grammar*; Duroiselle: *A Practical Grammar of the Pali Language*; Geiger: *Pali Literature and Language*; Law: *History of Pali Literature*; Dharmarakshita : *Pali Vyākaraṇa*; Waldschmidt: *Introduction to Pali*; Warder: *Introduction to Pali* and *Pali Metre*].

Besides the above literary works, there is a rich epigraphical literature in Pali.

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PRAKRIT LITERATURE

Prakrit, the second important language of the Middle-Indo-Aryan group, had several dialects: Śaurasenī (of the region around Mathurā, in the present Uttar Pradesh, which in olden times, was known as Central or Madhyadeśa), Māgadhī (around Magadha, i.e., modern Bihar), Māhārāshṭrī (region around Mahārāshtra). According to historical chronological classifications, old Prakrit is called Pali, middle Prakrit is in its three dialects mentioned above and late Prakrit is Apabhraṁśa, in its various forms: Vrāchaṭa or Vrāchaḍa, Nāgara and Upanāgara. One dialect of Māgadhī Prakrit it called Ardhamāgadhī which, having been used mostly by the Jainas, was called Jaina Prakrit by Jacobi. A peculiar dialect, showing considerable divergence from the above is Paiśāchī, the language of the *Bṛihatkathā*.

Prakrit works may also be divided into two broad classes: canonical and non-canonical. The canonical literature comprises the religious works of the two sects of the Jainas—Śvetāmbara and Digambara. The works of the Śvetāmbara sect are known as Siddhānta (q.v.) or Āgamas and consist of 12 Aṅgas, 12 Upāṅgas, 10 Paiṇṇas, 6 Chheyasuttas, 4 Mūlasuttas, Nandīsuttas and Anuyogadāra. The names and the number of works, comprised in the above classes, are not uniform every where, their number varying from 45 to 50. The canon was fixed, in its present form by the 6th cent. A.D., although some portions may date from the 3rd cent. B.C. The principal topics, discussed in these works, are the analysis of the main tenets of Jainism, monastic rules, the way of life of the Jaina ascetics, the conduct of ordinary Jainas, their activities, re-birth, dogmatics, philosophy, cosmology, gnomic sayings, folktales, encyclopaedic enumerations and legends about Jaina devotees. Diversification has been attempted by introducing spicy stories and legends. In the narrative portion, there are some new creations and borrowings from the *Rāmāyaṇa* and the *Mahābhārata*. As regards the literary value of the canonical works, it varies greatly and some of the older texts, such as the *Āyāraṅga*, *Sūyagaḍaṅga* and *Uttarajjhayaṇa-sutta*, sometimes reach a high poetic standard, while others, such as *Aṇuttarovāvīyadasāo* consist of little more than a series of stereotyped accounts of devotees, who starved themselves to death.

The earliest commentaries on this canon, the *nijjuttis* (=Skt. *Niryukti*), *chūrṇis* and *bhāshyas*, are noted for the wealth of ancient historical and semi-historical traditions and the mass of folk-tales they contain. Two notable writers, who wrote commentaries are Bhadrabāhu (300 B.C.) and Jinabhadra Kshamāśarmaṇa (A.D. 609). Many of the Prakrit folktales are incorporated in the later Sanskrit commentaries of Haribhadra (8th cent.) and of others.

So far the religious literature of the Digambaras is concerned, it consists of *Prathamānuyoga* (containing-Purāṇic stories), *Karaṇanuyoga* (dealing with cosmogny and cosmology), *Dravyānuyoga* (philosophical works, including those of Kundakunda)and *Charaṇanuyoga* (on religious rites). The above classes are also designated as Chaturveda or the Four Vedas. One of the earliest Digambara authors is Kundakunda (perhaps 1st cent. A.D.), whose works include *Samaya-sāra*, *Pravachana-sāra*, etc. Later, Digambara philosophical writings include the *Yoga-sāra*, and *Paramātma-prakāśa* by Joindu (6th to 10th cent). [Jagdish Chandra Jain: *Life in Ancient India As Depicted in the Jaina Canons* (1947); Tank: *Dictionary of Jaina Biography*].

It is not definitely known when the non-canonical works began to be composed. In the *Paṭṭāvalīs* and *Therāvalīs*, we get some information about the teachers and prominent

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personages of the different Jaina sects. Literary tradition records a work, entitled *Bṛihatkathā* (1st to 4th cent. A.D.), attributed to one Guṇāḍhya (Prasad : *Studies in Guṇādhya*) and stated to have been written in Paiśāchī Prakrit, which is irretrievably lost. There are, however, three Sanskrit versions of it available today (*see Bṛihatkathā*).

The non-canonical works in Prakrit can be broadly divided into the following categories:—

Narrative :

Among such poetical works, the well-known are: *Paüma-chariya* (or *Padma-charita*) by Vimala Sūri (1st cent. of Christian Era) on the *Rāmāyaṇa* story from the Jaina viewpoint, *Setubandha* (or *Rāvaṇa-vaha* or *Dahamuha-vaha*) by Pravarasena (fl. before 7th cent.) on the *Rāmāyaṇa* story, *Gauḍavaho* by Vākpatirāja (A.D. 725), a eulogy of king Yaśovarman of Kanauj, Śīlāchārya's *Chauppaṇa-mahāpuriśa-chariya* (869), on the 54 eminent Jaina personages (*see Bhojaka, Bruhm*), *Mahāvīra-charita* by Guṇachandragaṇi (1082) on the life of Mahāvīra, *Kumārapāla-charita* by Hemachandra (12th cent.), giving an account of king Kumārapāla, *Supāsanāha-chariya* (1142) by Lakshmaṇagaṇi on the life of the seventh Tīrthaṅkara, *Sumatināth-charitra* by Somaprabha (12th cent.) on the biography of the 5th Tīrthaṅkara, as also *Kumārapāla-pratibodha* (on conversion of king Kumārapāla to Jainism), *Taraṅgalolā* (a shorter version of *Taraṅgavatī* by Pādalipta Sūri written before 5th cent. but is lost) on the story of a female Jaina ascetic, *Surasundarī-chariya* by Dhaneśvara (11th cent.), *Harivaṁśa-purāṇa* by Jinasena, a Jaina adaptation of the *Mahābhārata* in 66 cantos, composed in A.D. 738, and *Samarāichcha-kahā* by Haribhadra (8th cent; a *champū*). The latest poetical works are *Kaṁsavaho* and *Ushāniruddha* by Rāmapāṇivāda (fl. middle 18th cent.).

Lyrical :

To the lyrical literature, the contribution of the Jainas is commendable. Of the religious lyrics, the most celebrated is the *Uvasaggahara-stotra* (300 B.C.), the earliest Jaina hymn in Prakrit, which eulogises Pārśvanātha. Other noteworthy poems of this class are: *Ajiya-Sānti-thaya* by Nandisheṇa (10th cent.) in honour of 2nd Tīrthaṅkara, Ajita, *Bhayahara-stotra* by Mānatuṅga (fl. earlier than 1000) in honour of Jina Pārśvanātha, *Ṛishabha-pañchāsikā* by Dhanapāla (10th cent.) in honour of Ṛishabha, the 1st Tīrthaṅkara, *Jaya-tihuyana-stotra* by Abhayadeva (11th cent.; the author is said to have been cured of a certain malady by composing this hymn), *Ullāsikkama-thaya* by Jinavallabha (early 12th cent.) in honour of Ajita and Śānti, the second and the sixteenth Tīrthaṅkaras respectively, *Isimaṇḍala* by Dharmaghosha on ancient Jaina preceptors, *Mahāvīra-stava* (12th or 13th cent.) and *Shaḍ-bhāshā-nirmita-pārśvajina-stavana* by Dharmavardhana (*c.* 13th cent.), in which six languages: Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa have been used.

Didactic :

Of the didactic poems, mention should be made of *Uvaesa-mālā* (=*Upadeśa-mālā*) by Dharmadāsa Gaṇi (perhaps a contemporary of Mahāvīra) on teaching Jainism and giving advice to the Jaina monks and the laity, *Kumārapāla-pratibodha* (1185) by Somaprabha on

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initiation of king Kumārapāla to Jainism by Hemachandra, *Kathākośa* by Śrīchandra (12th cent.), *Bhavavairāgya-śataka* (12th-13th cent.), an anthology, which preaches that Jainism is the sole means of the cessation of worldly sufferings, *Sīlovaesamālā* by Jayakīrti (fl. before 1337) and *Gāthāsāhasrī* (1630) by Samayasundara.

Anthologies :

Of Prakrit anthologies, the noted ones are: *Vajjālagga* by Jayavallabha (11th-12th cent.) on various matters, and curiously enough the predominant sentiment is erotic, and *Prākṛita-śūkta-ratnamālā* by Puran Chānd, compiled in 1919. But the most celebrated Prakrit anthology is *Sattasai* or *Gāthā-saptaśatī*, which was compiled by the Sātavāhana king Hāla (fl. A.D. 100-300) of Pratishṭhānpur in Deccan.

Kathanakas :

Among the several *Kathānakas*, or short stories, mention may be made of: *Kālakāchārya-kathānaka* (10th cent.) by an anonymous author, *Kathākośa* (11th cent.) also by, an anonymous author, *Kumārapāla-charita* (12th cent.) *Kathāmahodadhi* (1488) by Somachandra and *Kathā-ratnākara* (17th cent.) by Hemavijayagaṇi.

Drama :

Though the humbler characters of Aśvaghosha, Bhāsa and Kālidāsa speak Prakrit, the only noteworthy drama in Prakrit is *Karpūra-mañjarī* (9th or 10th cent.) by Rājaśekhara, in which the king speaks in Prakrit.

Grammar, Lexicography, Metrics and Rhetorics :

Apart from Bharata's *Nāṭyaśāstra* and Kramadīśvara's *Saṅkshipta-sāra* (12th or 13th cent.), which discuss Prakrit grammar in portions thereof, there is *Prākṛita-lakshaṇa*, wholly devoted to Prakrit grammar and which is ascribed to Pāṇini, the celebrated author of *Ashṭādhyāyī*. Other noted works on Prakrit grammar are: *Prākṛita-prakāśa* by Vararuchi, *Prākṛita-lakshaṇa* by Chaṇḍa, *Siddha-hema-chandra-śabdānuśāsana* by Hemachandra (12th cent.), *Prākṛita-vyākaraṇa*, *Prākiṛta-sarvasva* by Mārkaṇḍeya Kavīndra, *Prākṛita-kalpataru* by Rāma Tarkavāgīśa and *Shaḍ-bhāshā-chandrikā* by Lakshmīdhara. [Mehendale: *Historical Grammar of Inscriptional Prakrits*; Jhā, M.: *Māgadhī and Its Formation* (Calcutta, 1967); Katre: *Prakrit Languages and Their Contribution to Indian Culture*; Pischel: *Comparative Grammar of the Prakrit Languages*; Sukumar Sen: *A Comparative Grammar of Middle Indo-Aryan* (1951): Woolner: *Introduction to Prakrit*].

The noted Prakrit lexicons are : *Paiyalachchi-nāmamālā* by Dhanapāla (10th cent.) and *Deśī-nāmamālā* by Hemachandra (12th cent.) and *Abhidhāna-rājendra* [*Ardha-māgadhī Dictionary*; Seth : *Paia-sadda-mahaṇṇavo*].

The chief work on Prakrit metrics is : *Prākṛita-piṅgala*, ascribed to Piṅgla by some, while a work on poetics, attributed to Hari is lost; there is the *Alaṅkāra-dappaṇa* of an unknown author.

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Geography, Cosmogony and Astronomy :

The Jainas have also written some works on the above topics, the chief ones being : *Jambudvīpa-prajñapti*, *Sūrya-prajñapti*, *Chandra-prajñapti* (*see Uvaṅga*) and *Tiloyapaṇṇatti*. [Bhaṭṭāchārya : *A Comprehensive Study of the Indian Science Thought from the Jaina Standpoint*; Jaina, G.R. : *Cosmology : Old and New* (Gwalior, 1942)].

Philosophy and Ethics :

Apart from the works of Kundaknnda (fl. early centuries of Christian Era) and of Devendra Sūri (fl. 13th cent.) the chief works are : *Trivarṇāchāra*, *Kattigeyānupekkha*, *Darśana-sāra*, *Davva-saṅgaha*, *Pañcha-saṅgraha*, *Jīva-viyāra*, *Bhava-bhāvanā*, and two polemic works : *Kupaksha-kauśika-sahasrakiraṇa* and *Adhyātma-parīkshā*. [Jagdish Chandra Jaina : *Prākṛita-sāhitya-kā Itihāsa*; Jhaveri, H.L. : *First Principles of Jaina Philosophy*; Narendra Nāth : *Historical Outlines of Jaina Philosophy*; Tatia : *Studies in Jaina Philosophy* (1951); Upādhye, A.N. : *Prakrit Language and Literature* (1975); Winternitz : *History of Indian Literature* (Vol. II)].

Inscriptions :

There is a large number of epigraphs in Prakrit; of the inscriptions of Aśoka, the most noteworthy are those of Shahbazgarh, Mansehra, Girnar, Kālasi and Orissa, while among the post-Aśokan inscriptions, the chief ones are of king Khāravela at the gate of Hāthīgumphā cave on Udayagiri hill near Cuttack, in the Jogimara Cave of Ramgarh hill and the Nasik inscription.

APABHRAṀŚA LITERATURE

The Jainas, in order to propagate Jainism, composed their own versions of the *Rāmāyaṇa* and the *Mahābhārata*; the works based on the *Rāmāyaṇa* are : *Paüma-chariü* by Svayambhū (8th-9th cent.), *Padma-purāṇa* by Raidhu (probably 16th cent.), while on the *Mahābhārata* story are based : *Harivaṁśa-purāṇas* by Svayambhū, and by Dhavala (10th-11th cent.), *Pāṇḍava-purāṇa* by Yaśaḥkīrti; the *Mahāpurāṇa* by Pushpadanta (10th cent.) deals with both the Rāma and the Kṛishṇa legends.

The biographical and narrative poetical works of the Jainas are : *Jasahara-chariü*, *Nāyakumāra-chariü*, both by Pushpadanta, Kanakāmara's *Karakaṇḍa-chariü* (11th cent.), *Sudaṁsana-chariü* by Nayanandī Muni (1043), *Neminātha-charius* by Haribhadra and Lakshmaṇadeva, *Neminātha-chaupai* by Vinayachandra Sūri, *Bhavisyatta-kahā* by Dhanapāla (10th cent.), *Kathākośa* by Śrīchandra, etc.

The Jaina authors composed some spiritual and mystic works, such as *Paramātma-prakāśa*, *Yoga-sāra*, *Śrāvakāchāra-dohaka*, *Dohā-pāhuḍa*, all by Joindu (6th cent.), while on the didactic poetry, their chief works are : *Upadeśa-rasāyana-rasa*, *Kāla-svarūpa-kulaka* and *Chachcharī*, all by Jinadatta Sūri, *Saṅjama-mañjarī* by Mahesara Sūri, *Vairāgya-sāra* by Suprabhāchārya, etc. Some *dohās* have been composed in Apabhraṁśa, notably *Dohā-pāhuḍa* by Joindu, *Dohāsāra* by Yogichandra Muni and *Dohā-kośa* by Saraha or Sarahapā.

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The lyrical poem, the only secular work of the *Rāsa* type is represented by Abdur Rehmān's *Saṁneha-rāsaka* or *Sandeśa-rāsaka.*

There is exclusively no grammar for Apabhraṁśa, but Hemachandra's *Śabdānuśāsana* treats of Apabhraṁśa grammar as well. [Tagare: *Historical Grammar of Apabhraṁśa*; Harivansh Kochhar : *Apabhraṁśa Sāhitya-kā Itihāsa*; Winternitz : *History of Indian Literature* (Vol. II)].

While Apabhraṁśa represents the last stage of Prakrit, Vidyāpati's *Kīrtilatā* and *Kīrtipatākā* are renowned works in Avahaṭṭa, the latest stage of Apabhraṁśa and the immediate predecessor of the New Indo-Aryan Languages.

CONTRIBUTIONS OF SCHOLARS

During the last 200 years or so, a great amount of critical work has been done by foreign and Indian scholars. How the Western scholars came to discover India's rich literary heritage, is a saga of romance. There is no need to go into its origin, but the name of Charles Wilkins stands apart, who, after taking instructions from the Paṇḍits in Benaras published in 1785 an English translation of the *Bhagavadgītā.* Four years later was published by Sir William Jones, the English translation of Kālidāsa's *Śakuntalā*; it was the German version of this translation, which awakened in the highest degree the enthusiasm of men like Herder and Goethe. To the Schelegal brothers also, the Indian literature had a special appeal. The role played by Franz Bopp, the founder of Comparative Philology, was that of a sober investigator. Prince Dārā Shukoh in the 17th century had translated the Upanishads into Persian, which were further rendered into Latin by the French scholar, Anquetil du Perron, under the title 'Oupnek'hat' (Paris, 1801-1802). This translation elicited the highest praise from German philosophers, especially from Schopenhauer, who declared Upanishads to be "the production of highest human wisdom". The contributions made by the eminent Indologists : Chezy and Burnouf in inspiring European scholars to the study of Indian literature are tremendous. Two famous pupils of Burnouf were Rudolph Roth and Max Müller : Roth, along with Otto Bohtlingk, compiled the largest Sanskrit Dictionary, *Sanskrit Worterbuch*, while Max Müller's monumental works are the publication of the Sacred Books of the East (50 Vols.) and of the *Ṛigveda*, with Sāyaṇa Bhāshya. In the years 1891, 1896 and 1903, appeared *Catalogus Catalogorum*, which contains an alphabetical list of all Sanskrit works and authors, based on the investigations of all the available catalogues of manuscripts, at which Aufrecht worked for over forty years (*see* Rāghavan : *New Catalogus Catalogorum*). Among the early pioneers, the contributions of Weber and Bühler are outstanding. The investigation of Buddhist literature has been greatly furthered by the Pali Text Society founded in the year 1882 by T.W. Rhys-Davids. Weber opened up for research another great branch of literature, the writings of the Jainas, with his great treatise on the sacred writings of the Jainas. The three Volumes of Winternitz's *History of Indian Literature* make a valuable record of what has been achieved in the field of Sanskrit, Pali, Prakrit and Apabhraṁśa literatures. Since the publication of this history, further critical work has been done up to the year 1981. Surely, in a handy volume of this Encyclopedia, it is possible to give details only of important contributions. Some important works for further study have been suggested in the 'Preface' and in the 'Introduction', but for a detailed study, one is advised to go

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through the relevant articles.

Works on Religion, Mythology and Culture, except a few, could not be covered earlier in the 'Introduction' and as such, by way of suggestive reading, some are given below :—

Barth : *The Religions of India.*
Basham : *Concise Encyclopaedia of Living Faiths.*
: *Sources of Indian Tradition.*
: *The Wonder that was India.*
Bergaine : *Vedic Religion.*
Bhandarkar, R.G. : *Vaishṇavism, Śaivism and Minor Religious Systems.*
Bhargava P.L. : *India in the Vedic Age.*
Cultural Heritage of India.
Dandekar : *Vedic Religion and Mythology.*
Farquhar : *Outline of the Religious Literature of India.*
: *Modern Religious Movements in India.*
Hirālāl Jain : *Bhāratīya Saṁskṛiti meṅ Jaina Dharma kā Yogadāna.*
History and Culture of the Indian People (Vols. I—XI).
Hopkins : *The Religions of India.*
: *Epic Mythology.*
Macdonell : *Vedic Mythology.*
Malalasekara: *Encyclopaedia of Buddhism.*
Monier-Williams : *Religious Thought and Life in India.*
Poussin : *See* article on him.
Rādhā Kumud Mookerjī : *Hindu Civilization.*
Rayachaudhuri : *Materials for the Study of the Early History of the Vaishṇava Sect.*
Renou : *Religions of Ancient India.*
: *Civilization of Ancient India.*
Rhys-Davids, T.W.: *History and Literature of Buddhism.*
Rhys-Davids, A.F.: *Outline of Buddhism: A Historical Sketch.*
Robinson: *The Buddhist Religion—A Historical Introduction.*
Saletore: *Ancient History and Culture.*
Sangharakshita Bhikshu: *A Survey of Buddhism.*
Sukumār Dutt: *Buddhist Monks and Monasteries of India.*
Thomas, E.J.: *History of Buddhist Thought.*
Upādhyāya, K.N.: *Early Buddhism and the Bhagavadgītā.*
Uttam Kamal Jain: *Jaina Sects and Schools.*
Schubring: *The Doctrine of the Jainas.*
Sen, A.: *Schools and Sects in Jaina Literature.*
Shaba: *Jainism in North India.*
Slater: *World Religions and World Community.*
Stevenson: *The Heart of Jainism.*
Velankar: *Jinaratna-kośa.*
Wales: *The Making of Greater India.*
Walters: *The Essence of Buddhism.*
Warder: *Indian Buddhism* (1970).

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Warren: *Buddhism in Translations.*
: *The Life of the Buddha.*
Wayman: *The Buddhist Tantras: Light on Indo-Tibetan Esoterism.*
Weber: *History of Jaina Literature.*
Weiner: *Ajanta—Its Place in Buddhist Art.*
Welbon: *The Buddhist Nirvāṇa and the Western Interpretation.*
Wheeler, J.T.: *India of the Vedic Age.*
Wheeler, Mortimer: *Indus Civilization.*
Wilkins: *Hindu Mythology : Vedic and Purānic.*
: *Modern Hinduism.*
Williams, R.: *Jaina Yoga.*
Wilson: *Religious Sects of the Hindus.*
: *Religions of India.*
: *Hindu Mythology.*
Winternitz: *Jainas in the History of Indian Literature.*
Woodroffe: *Introduction to Tantra Śāstra.*
Yamada Ryujo: *Bibliographical Survey of Buddhist Sanskrit Texts* (in Japanese).
Younger, Paul: *The Indian Religious Tradition.*
Zurcher: *The Buddhist Conquest of China.*

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A

AALTO, PENTTI (1917-). A Finnish Indologist, whose publications cover a wide range in Indo-European and Altaic linguistics and Philology. From the Indological point of view, the most important are his studies and editions of the Mongolian trs. of Buddhist texts such as the *Pañcharakshā*, *Survarṇa-prabhā-sūtra*, *Subhāshitaratna-nidhi* and *Āṭavakāvadāna*. Aalto has also written papers on such topics as the consumption of alcohol in ancient India, the connections between the Finnish and Aryan mythology, the conditional in the Buddhist Sanskrit, etc., and a number of reviews.

ABDUR REHMĀN (fl. 12th cent.). A Muslim Apabhraṁśa poet, who was well-versed in Sanskrit, Prakrit and Apabhraṁśa. He is the author of *Saṁneha-rāsaka* or *Sandeśa-rāsaka* (q.v), the only secular Apabhraṁśa work of the Rāsa type.

ABEGG, EMIL (1885-1962). A Swiss Indologist, who was interested in religion, philosophy, psychology and linguistics. He studied Sanskrit at Zuerich University and continued his Sanskrit studies in Leipzig under E. Windisch (q.v.). In 1919 he qualified as Professor at Zuerich University and his thesis was *Der Pretakalpa des Garuda Purāṇa* (Berlin, 1921); the work is based on the 'Uttarākhaṇḍa' of the *Garuḍa Purāṇa* and on Naunidhidhara's *Sarodhara*, both dealing with funeral rites, the worship of the dead and beliefs concerning the Beyond. During the course of his University career, Abegg lectured on a number of linguistic subjects—on Sanskrit, Prakrit, Pali, Avesta and Pehlevi, as well as on psychology of language and typology of languages. His *Der Messiasglaube in Indien und Iran* (1928; 2nd ed. Berlin 1956) discusses the last incarnation of Vishṇu, Kalki, the Buddhist conception of Maitreya, and the Zoroastrian doctrines concerning Saoshyant. The treatise is based on original sources in Sanskrit, Pali, Saka-Khotanese, Tibetan, Chinese, Zend, and Pehlevi. In 1945 he published *Indische Psychology* (tr. into Spanish; Buenos Aires, 1960); its five chapters deal with 1. Vedas and Upanishads, 2. Vedānta, 3. Sāṅkhya, 4. Philosophy of Nature, Materialism, and Jainism, and 5. Buddhism. Abegg was co-editor of the Swiss journal "Asiatische Studien"; its 1954 Volume was dedicated to Abegg on the occasion of his 70th birthday; it contains a bibliography of his works.

ABHAYACHANDRĀCHĀRYA (fl. perhaps 14th cent.). A Sanskrit writer on grammar, whose *Prakriyā-saṅgraha* is the best of the recasts of *Śākaṭāyana-śabdānuśāsana* (q.v.). Modelled on works like *Prakriyā-kaumudi* (q.v.), it omits a large number of original sūtras unnecessary in a work for beginners and amplifies a few others.

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ABHAYADEVA (d. 1082). A Prakrit poet and author of *Jaya-tihuyana-stotra* (q.v.) as also of several other works, most of which are comms. on Jaina canonical texts. Son of Śreshṭhin Dhana and Dhanadevī, pupil of Jineśvara and Buddhisāgara, he was successor of Jinachandra, predecessor of Jīvavallabha and was known as Navāngī-commentator.

ABHAYADEVA (fl. 1221). A Jaina Sanskrit poet, who earned the title of 'Vādisiṁha' from the king of *Kāśī*. He is the author of *Jayanta-vijaya* (q.v.), a 19-canto poem on the life of Jayanta, composed in A.D. 1221.

ABHAYADEVA (1896-1970). A Vedic scholar, who was also Āchārya of Gurukula Kangri, Hardwar. His chief works in Hindi are: *Vaidika-vinaya* (a Vedic anthology, 3 pts., 1931 ff.) and *Brāhmaṇa kī Gau* (a study of Vedic mantras).

ABHAYANANḌĪ (fl. *c.* 1250). A Sanskrit grammarian and author of a comm. on the *Jainendra-vyākaraṇa* (q.v.).

ABHIDHAMMA-KATHĀ. A Pali prose work by Bhaṇḍāra, a pupil of Siddhattha Thera. Extracted from *Atthasālinī* (q.v.), it serves as a guide to Buddhist metaphysics for beginners; its date is uncertain.

ABHIDHAMMA-MĀTIKĀ. A summary of the *Abhidhamma-piṭaka* (q.v.).

ABHIDHAMMA-MŪLAṬĪKĀ. *See Ānanda.*

ABHIDHAMMA-PIṬAKA. The third and the last canon of the Buddhist literature in Pali, forming a part of *Tipiṭaka* (q.v.).

Composed chiefly in catechistic form, the subjects are the same as in the *Sutta-piṭaka*, but are treated in a more scholastic way. The subject-matter is chiefly derived from the *Sutta-piṭaka* in which are found the beginnings of the *Abhidhamma* and *Vinaya-piṭaka*. The *Abhidhamma* may be said to be merely the extension of the *mātikās* or lists mentioned in the *Vinaya*. It comprises the following seven works, known as Sattapakarana, in the traditional order :

(i) *Dhamma-saṅganī*, a handbook, dealing briefly with psychological ethics and is intended for the advanced monk; it was particularly popular in Ceylon through centuries.

(ii) The *Vibhaṅga* deals with the categories and formulas introduced in the *Dhamma-saṅganī* with some new terms and new definitions ; it is divided into 18 chapters, each having three portions.

(iii) The *Dhātukathā* is a discourse on the Elements, written in 14 chapters and is a sort of supplement to the *Dhamma-saṅganī*.

(iv) The *Puggala-pannatti* deals with the description of human individuals and classifies individuals like monks and others according to their ethical qualities.

(v) The *Kathā-vatthu* or the *Vijñānapada* deals with the subjects of discourse ; it consists of 23 sections each of which contains 8 to 12 questions and answers, in which views against the Buddha and Buddhism are first presented but are confuted and rejected. It is ascribed to Moggaliputta Tissa, President of the Third Council and throws valuable light on the development of Buddhist dogmatics during the later centuries.

(vi) The *Yamaka* is so called because all the questions are presented and explained in two ways ; psychological, ethical and eschatological matters are frequently discussed. The contents are similar to that of *Dhātu-kathā*.

(vii) The *Paṭṭhāna* deals with the investigation of the 24 kinds of relationship which are assumed between the corporeal and sychical phenomena, e.g., relationship of subject and object, the ruler and the ruled, with the sole exception of Nirvāṇa that is absolute. There is nothing which is not related to something else in one of the 24 ways.

All these books are later in date containing a more elaborate and classified exposition of the

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Dhamma than given in the Nikāyas. 'There is hardly any originality or profundity in the Abhidhamma books. There is no trace of any scientific reasoning or research in the definitions and classifications ; mere dogmatism appears to have formed their basis'. —*HCIP, II, 407.* There are several comms. on this work. For date of the *Abhidhamma*, see *Tipiṭaka.*

ABHIDHAMMA-SAṄGAHA. A Pali manual, same as *Abhidhammattha-saṅgaha*, which, according to Ceylonese tradition, was written in the 1st cent. B.C., but Winternitz places the work in the 12th cent. A.D. Attributed to Anuruddha (*c.* 1100), it is an epitome of the *Abhidhamma* (q.v.). Its subject-matter being very much alike that of the *Visuddhi-magga* (q.v.), it deals, inter alia, with psychology and ethics from the Buddhist point of view. Written at Polanaruwa Vihāra, according to Burmese tradition, there are several comms. on it.

ABHIDHAMMA-VIBHĀVANĪ. Same as *Abhidhammattha-vibhāvanī* (q.v.).

ABHIDHAMMATTHA-KATHĀ. A Pali comm. by Anuruddha (fl. *c.* 1100) on *Abhidhamma-piṭaka* (q.v.).

ABHIDHAMMATTHA-SAṄGAHA. See *Abhidhamma-saṅgaha.*

ABHIDHAMMĀVATĀRA. A Pali comm. in prose and verse, by Buddhadatta (q.v.) on the *Abhidhamma-piṭaka* (q.v.); it also gives a summary of the comms. on the *Abhidhamma.* It expounds the *Abhidhamma* with the four-fold division of the compendium, viz., mind, mental properties, material qualities and *nibbāna* and appears to be better than that of Buddhaghosha in terms of five divisions. Buddhadatta obviously profited by the labours of his great predecessor; there are comms. on this work also.

ABHIDHAMMATTHA-VIBHĀVANĪ. A comm. in Pali by Sumaṅgala Sāmī (q.v.) of Ceylon on the *Abhidhamma-piṭaka* (q.v.).

ABHIDHĀNA-CHINTĀMAṆI. A Sanskrit lexicon by Hemachandra (q.v.), dealing with synonyms. Consisting of nearly 1542 stanzas, divided into six *Kāṇḍas* or sections, it contains an introduction and deals with different word-types. Of its sections, the first one is devoted to Jaina gods and religious terms, the second to Hindu and Buddhist gods and terms, the third to human beings in their various relations, the fourth to animals, the fifth to residents of the underworld and the sixth to abstract notions, adjectives and indeclinables; the author himself wrote a comm. on this work. In addition, he gives much information on various aspects, partly from his ownself, and partly from others. As a supplement to *Abhidhāna-chintāmaṇi*, Hemachandra wrote also the *Nighaṇṭuśesha*, a botanical dictionary in 396 ślokas.

ABHIDHĀNA-PRADĪPIKĀ. A celebrated Pali lexicon compiled by Moggallāna of Ceylon (fl. end of 12th cent.), who is to be distinguished from the grammarian of the same name. Largely modelled on the Sanskrit *Amara-kośa* (q.v.), it is divided into three parts which deal with synonyms, homonyms and indeclinables respectively ; Ferner has provided a complete index to it. There are a few comms. on the work, including one by Paṇṇāsāmi Thera.

ABHIDHĀNA-RĀJENDRA. See *Vijayarājendra Sūri.*

ABHIDHĀNA-RATNAMĀLĀ. A Sanskrit lexicon by Halāyudha (fl. 10th cent., q.v.), who has followed the authority of Amaradatta, Vararuchi Bhāguri and Vopālita. The arrangement of this work is almost like that of the *Amarakośa* (q.v.). The synonymous portion extends over four *kāṇḍas* called

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Svarga, *Bhūmi*, *Pātāla* and *Sāmānya*, and is followed by the *Anekārthakāṇḍa*, the fifth and the last, which forms the homonymous portion including the indeclinables.

ABHIDHARMAKOŚA. A Sanskrit philosophical work by Vasubandhu (q.v.), which mentions tenets of the Sarvāstivādin and other schools of Hīnayāna Buddhism; its last chapter deals with the Buddhist doctrine of soul, i.e., denial of a permanent soul. In its 600 memorial *kārikās* (verses), with the author's own comm., the work deals with the entire field of ontology, psychology, cosmology, ethics and the doctrine of salvation. The original Sanskrit work is no longer extant; only the *Abhidharmakośa-vyākhyā* by Yaśomitra is known to us. The Chinese and Tibetan versions of the original are, however, available; the earliest Chinese tr. being by Paramārtha (A.D. 563-67). A second Chinese tr. (651-54) is by Hiuen Tsang, wherein are mentioned the debates between the Vaibhāshikas and the Sautrāntikas.

ABHIDHĀVṚITTI-MĀTṚIKĀ. A Sanskrit work on the grammatico-rhetorical question of Abhidhā and Lakshaṇā, written by Mukulabhaṭṭa (q.v.) in 15 Kārikās with Vṛitti.

ABHIJÑĀNA-ŚĀKUNTALA. See *Śākuntala*.

ABHILĀSHITĀRTHA-CHINTĀMANI. See *Mānasollāsa*.

ABHINANDA (fl. 9th cent.). A Sanskrit poet, who refers to Rājaśekhara as a contemporary and is quoted by Abhinavagupta in his *Lochana*. His father, Jayantabhaṭṭa, in hi *Nyāyamañjarī* (q.v.), refers to Saṅkaravarman as the ruling prince of Kashmir, thus establishing Abhinanda's connections with Kashmir. Abhinanda's *Kādambarī-kathasāra* (q.v.) is an epitome of Bāṇa's *Kādambari* (q.v.) in an epic form; in the Introduction to this work, he mentions that his ancestors hailed from Gauḍadeśa. This suggests his identification with another poet of whom we know only from anthologies where he is styled Gauḍa Abhinanda; this identification is, however, not certain.

ABHINANDA (fl. early 9th cent.). A Sanskrit poet, son of Śatānanda and author of the *Rāma-charita* (q.v.), a long epic relating the story of the *Rāmāyaṇa* in 36 cantos. The date of this author is sought to be fixed on the strength of the reference he makes in his epic to Hāravarsha Yuvarāja, son of Vikramśīla, probably identical with Dharmapāla of Bengal.

ABHINANDA. A Sanskrit poet, also styled Gauḍa and author of an epitome of the *Yogavāsishṭha* (q.v.) in 48 cantos, divided into 6 *prakaraṇas*. His identity with the first Abhinanda is also not yet definitely proved: Keith tacitly accepts this identity while De expresses doubt.

ABHINAVABHĀRATA-CHAMPŪ. See *Abhinavakalidasa*.

ABHINAVA-BHĀRATĪ. A Sanskrit comm. by Abhinavagupta (q.v.) on the *Nāṭyaśāstra* (q.v.) of Bharata, which is considered as a highly authoritative exposition of Bharata's work. The comments on part of Chap. VII and the whole of Chap. VIII and Chaps. XXXIII-XXXIV of Bharata's text are missing; there are also short gaps.

ABHINAVACHĀRUKĪRTI PANDITĀCHĀRYA (fl. 18th cent.). A Sanskrit author of *Prameya-ratnālaṅkāra*, a Jaina philosophical work.

ABHINAVA-CHULLA-NIRUTTI. A celebrated Pali work of the Kachchāyana school of grammar by Siri Saddhammālaṅkāra, which contains exceptions to the rules formulated by Kachchāyana.

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ABHINAVAGUPTA (fl. 990-1020). A great Sanskrit writer of Kashmir, celebrated in poetics, dramaturgy and Kashmirian Śaiva philosophy. According to the author himself, he was son of Chukhala and grand-son of Varāhagupta and elder brother of Manorathagupta. His teachers were Bhaṭṭenduraja, Utpala (paramaguru), Bhaṭṭa Tauta and Lakshmaṇagupta (in Śaiva philosophy) and his literary activity extended from 990 to 1020, since his Bhairava-stotra was composed in 993 and his *Pratyabhijñā-vimarśinī* in 1015. His *Kāvyāloka-lochana* (popularly known as *Lochana* ; q.v.) and *Abhinava-bhāratī* (q.v.) are famous comms. on *Dhvanyāloka* (q.v.) and *Nāṭya-śāstra* (q.v.) respectively. In the *Lochana*, he refers to a comm. by himself on Bhaṭṭa Tauta's *Kavya-kautuka*. Atleast 41 works of Abhinavagupta are known ; of his Tantric philosophical works, the following have been published hitherto : *Tantrāloka*, *Parmārātha-sāra* (a work on Kashmir Śaivism; q.v.), *Tantra-sāra*, *Mālinī-vijayavārttika*, *Parātriṁśikā-vṛiti*, *Bodha-panchadaśikā*, *Tantra-vaṭa-dhānikā* and *Īśvara-pratyabhijñā-vimarśinī* (a comm. on *Pratyabhijñā-sūtra*; q.v.) ; also published is *Bhagavadgītārtha-saṅgraha*. Raghavan thinks that he is the author also of *Paryanta-pañchāśikā* and *Rahasya-panchadaśikā*. In his *Parātriṁśikā-vivaraṇa*, he gives names of his family members. His interpretation, called *Abhivyakti-vāda*, of Bharata's well-known dictum on Rasa, was very popular and had profound influence on later writers.

ABHINAVAKĀLIDĀSA (fl. 11th cent.). A Sanskrit Champū writer whose real name is not known; there were a number of poets who held this title. His pupil, Kavikuñjara in his *Rājaśekhara-charita*, mentions him as a poet of the court of South Indian king Rājaśekhara, whose capital was Vidyānagar. Rājaśekhara's contemporary being Rājendra Chola (1004-1016 or 1016-1064), the poet flourished in the 11th century. Abhinavakālidāsa is the author of the *Bhāgavata-champū* and *Abhinavabhārata-champū*, treating of the stories of the *Bhāgavata* and *Mahābhārata* respectively.

ABHINAYA-DARPAṆA. A Sanskrit work on histrionic art, attributed to Nandikeśvara (q.v.), dealing mainly with gestures and postures used in drama and dance. It was perhaps compiled later than Bharata's *Nāṭya-śāstra*, (q.v.).

ABHIRĀJA RĀJENDRA MIGHI. A Sanskrit writer, whose *Pramadvara* (1984) is a *Nāṭikā* in four Acts. The theme is based on the *Mahābhārata* episode of Puru-Pramadvara. He is a Lecturer in Sanskrit, University of Allahabad.

ABHIRĀMA KĀMĀKSHĪ (fl. 15th cent.). A Sanskrit poetess, who was wife of Rājanātha I. Her *Abhinava-rāmābhyudaya*, in 24 cantos, narrates the story of Rāma in exquisite verse.

ABHISAMAYĀLAṄKĀRA-KĀRIKĀ. A Sanskrit work, attributed to Maitreyanātha (q.v.) and written in memorial verses. It deals with the Buddhist doctrine of the Path towards moral perfection and the attainment of the state of a Buddhist Mahāyānist saint; it was tr. into Chinese between A.D. 261 and 316.

ABHISĀRIKĀ-VAÑCHITAKA (*Abhisārikā-bandhitaka*). A Sanskrit drama by Viśākhadatta (q.v.), quoted by Abhinavagupta and Bhoja.

Based on the well-known Udayana-Vāsavadattā legend (see *Svapna-vāsavadattā*), it describes how Padmāvatī, who was charged with the murder of Udayana's son through Vāsavadattā, takes the role of a huntress, attracts the attention of the king (Udayana), regains her lost love and proves her innocence. By a clever impersonation of a huntress, Padmāvatī in the role of an *abhisārikā*, justifies the title of the play.

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ABHISHEKA-NĀṬAKA. A Sanskrit drama in six acts by Bhāsa (q.v.), based on the *Rāmāyaṇa* and belonging to the Nāṭaka type of plays.

It takes up the story at the point of slaying of Vālin and ends with the ordeal of Sītā and the coronation (*abhisheka*) of Rāma. The noteworthy feature of this drama is the sympathetic characterisation of Vālin and Rāvaṇa; minor changes have been made in the original story. Incidentally, there is no reference to the second banishment of Sītā.

ABHYAṄKAR, KĀSHĪNĀTH VĀSUDEVA. A Sanskrit scholar of Mahārāshṭra whose chief works are ed. of the *Dasaveyāliya* (Ahmedabad, 1932), one of the Jaina Mūlasūttas (q.v.), with its long and important Niryukti from original MS material), ed. of the *Viṁśativiṁśatikā* of Haribhadra (Poona, 1932, with excellent notes; a work mostly of dogmatic and polemic nature), ed. of *Vyākaraṇa-Mahābhāshya* (the one ed. by Kielhorn), of *Paribhāshā-saṅgraha*, of *Mahābhāshya-dīpikā* and of *Vākyapadīya* of Śrī Bhartṛihari (1965).

ABHYAṄKAR, VĀSUDEVA SHĀSTRI. A Sanskrit scholar of Mahārashṭra whose chief works are the ed. of *Paribhāshendu-śekhara* (with the Eng. tr. of Kielhorn), ed. of *Apadeva's Mīmāṁsā-nyāya-prakāśa*, ed. of Madhusūdana Sarasvatī's *Siddhānta-bindu*, of Patañjalī's *Yoga-sūtra*, of *Śrībhāshya* of Rāmānuja, and of *Sarva-darśana-saṅgraha* by Sāyaṇa-Mādhava. He is author also of *Advaitāmoda* (Poona, 1918).

ACHAN, P. ANUJAN. A modern scholar, whose chief work is *Paraśurāma Legend and its Significance*.

ĀCHĀRĀDARŚA. A Sanskrit Smṛiti digest by Śrīdatta Upādhyāya (q.v.). A manual of the daily duties of the followers of the white *Yajurveda*, the topics discussed are : *Āchamana*, *Dantadhāvana*, *Snāna*, *Sandhyā*, *Japa*, *Brahmayajña*, *Tarpaṇa*, daily worship of deities, *Vaiśvadeva*, *Atithisatkāra*, etc.

ĀCHĀRADAŚĀḤ. See *Āyāradasāo*.

ĀCHĀRAṄGA-SŪTRA. See *Āyāraṅga-sutta*.

ĀCHĀRA-VṚITTI. A Prakrit comm. by Vasunandin (q.v.) on the *Mūlāchāra* (q.v.).

ĀCHĀRYA, PRASANNA KUMAR. A modern scholar whose chief works are *Hindu Architecture in India and Abroad* (Oxford, 1946), *Indian Architecture according to Mānāsāra Śilpa-śāstras* (1927), *Dictionary of Hindu Architecture*, and *Encyclopedia of Hindu Architecture* (1927).

ACHYUTĀNANDA SARASVATĪ (fl. 1888). A Vedic scholar, who was born at Khushab in Sargodha district (now in Pakistan). He came into contact with Gurudutt Vidyārthi (q.v.). Sarasvatī has published four *Śatakas*, based on the four Vedas; these were published from Lahore.

ACHYUTA PUDUVAL, PANDITARĀJA. A Sanskrit poet, whose *Mātṛi-paridevanam* (1961) in 100 verses forms a lament by Mother India on the deterioration of moral principles in her children.

ACHYUTARĀYA MODAK (fl. early 19th cent.). A prolific Sanskrit writer, who was a pupil of Nārāyaṇaśāstrin and was probably a son of Nārāyaṇa. Achyutarāya made varied contributions to poetry, poetics, religion and Advaita philosophy ; nearly thirty works of his are known. His chief works are : *Sāhitya-sāra* (a comprehensive work in 12 Chaps. on poetics ; 1831), a comm. on *Bhāminī-vilāsa* (q.v.), a comm. on *Kṛishṇa-līlāmṛita* (embracing the story of Kṛishṇa) and probably *Bhāgīrathī-champū* (1815).

ADBHUTA-RĀMĀYAṆA. A Sanskrit

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Rāmāyaṇa, also called *Abdhutottara-rāmāyaṇa*, which is attributed to Vālmīki (q.v.). It describes, in 27 cantos, as a sequel to the *Rāmāyaṇa*, the earlier part of the story and the real nature of Sītā : she is represented as having killed a Rāvaṇa with 100 heads, whom Rāma could not defeat.

ADBHUTA-SÁGARA. A Sanskrit work by Vallālasena (q.v.), discussing various signs portending good or evil, and prescribing rites for averting the evil. The rites include worship of deities, feeding of Brāhmaṇas and making gifts of cows, gold, etc. to them. The work was completed by Lakshmaṇasena.

ADELUNG, FRIEDRICH. A German Indologist, whose chief work, *Versuch einer Literatur dar Sanskrit-sprache* (1830) is a study on the literature of Sanskrit language and is also a bibliography of over 350 Sanskrit books.

ĀḌHAYARĀJA. A Sanskrit author of a prose Kāvya, mentioned in an introductory verse (18) of the *Harsha-charita* (q.v.).

ADHYĀTMA-MATA-PARĪKSHĀ. Same as *Adhyātma-parīkshā* (q.v.).

ADHYĀTMA-PARĪKSHĀ. A Prakrit poem by Yaśovijaya (1608-88 ; q.v.) in 184 verses, which deals with the controversy between the Digambara and Śvetāmbara sects, though it belongs to the latter. There is a Sanskrit comm. by the author himself, called *Jñāna-bindu-prakaraṇa* ; there is also a comm. on it called *Bālabodha*.

ADHYĀTMA-RĀMĀYAṆA. A Sanskrit Rāmāyāṇa in which Rāma is the Supreme Ātman. It consists of about 4000 verses, and is attributed to the sage Vyāsa (q.v.). Considered as a part of the *Brahmāṇḍa-purāṇa* (q.v.), it prescribes Vedāntic monism (*Advaita*) and Rāmabhakti as paths to salvation. Like the *Rāmāyaṇa* of Vālmīki, it is divided into seven books having the same titles. Though epic in its external form, it is a manual of devotion and is Tāntric in character; like Tantras, it is in the form of a dialogue between Śiva and Umā. According to this work, Rāma is essentially the god Vishṇu, Sītā abducted by Rāvaṇa is only an illusion and the real Sītā, who is Lakshmī and Prakṛiti, emerges after the fire ordeal at the end of the book.

ADIKARAM, E.W. A modern writer, whose chief work is *Early History of Buddhism in Ceylon* (1946).

ĀDINĀTHA-CHARITA. A Prākṛit poem (1103) by Vardhamāna, describing the life of Rishabha, the first Jaina Tīrthaṅkara. It consists of 11,000 *Gāthās* and contains many Apabhraṁśa verses.

ĀDI-PURĀṆA. See *Purāṇa*, *Jinasena* and *Mahāpurāṇa*.

ADVAITA-MAKARANDA. A Sanskrit work on Vedānta philosophy by Lakshmīdhara (q.v.).

ADVAITĀNANDA (fl. 15th cent.). A Sanskrit writer on Vedānta philosophy and author of *Brahma-vidyābharaṇa*, a prose comm. on Śaṅkarāchārya's *Bhāshya* on the *Vedānta-sūtra*.

ADVAITA-SIDDHI. A Sanskrit work on Vedānta philosophy, by Madhusūdana Sarasvatī (q.v.), which, after vigorously refuting the antagonistic views, vindicates non-dualism. Considered as the best contribution to Advaita literature, it was written in reply to *Nyāyamṛita of* Vyāsarāya (q.v.).

ADVAITENDRA YATI (fl. 1780). A Sanskrit author of *Dharma-naukā*; he belonged to a place near Ahmednagar.

ĀDYAPRASĀD MISHRA (1922-). A Sanskrit scholar, whose chief works are two studies on Sāṅkhya Darśana (both in Hindi), *Develop-*

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ment and Place of Bhakti in Śāṅkara Vedānta, Kālidāsa-sāhityam (collection of material concerning Kālidāsa), ed. of Bopadeva's *Muktā-phala* with Hemādri's comm., *Kaivalya-dīpikā*, with Introduction and notes and ed. of *Sāṅkhya-tattva-kaumudī*, with long Introduction and notes.

ĀDYA RAṄGĀCHĀRYA. A modern scholar, whose chief works are *Drama in Sanskrit Literature* and *Introduction to Bharata's Nāṭya Śāstra.*

ĀGAMA. Same as *Siddhānta* (q.v.).

ĀGAMĀNANDA, SVĀMĪ. A modern Sanskrit writer, associated with Rāmakrishṇa Maṭh, Kaladi, whose chief work *Dharma* (Kaladi, 1955) examines the concept of Dharma in relation to politics and economics.

AGARWAL, M.M. A Sanskrit scholar, whose chief work is *Philosophy of Nimbārka* (Agra, 1976-77).

AGASTI-MATA. A Sanskrit work, attributed to the sage Agastya, which deals with the origin, characteristics, qualities and mode of testing jewels like pearls, diamonds, emeralds, etc.; its date is unknown.

AGASTYA (fl. *c.* 1300). A Sanskrit poet and rhetorician of the court of Pratāparudradeva of Warangal (r. 1290-1322). He is reputed to be the author of several works, among which are the *Pratāparudra-yaśobhūshaṇa* (q.v.), *Kṛishṇa-charita* (a prose romance on the life of Kṛishṇa, based on the *Bhāgavata*), *Bāla-bhārata* (summarising the whole story of the *Mahābhārata* in 20 cantos, beginning with the origin of Kuru line from the Moon) and *Nala-kīrti-kaumudī* (a poem on Nala's story, available only in 2 cantos). His *Pratāparudra-kalyāṇa*, dealing in five acts on the accession to the throne of king Pratāparudradeva is included in his own *Pratāprarudra-yaśobhūshaṇa*, a work of rhetorics. He was a poet of great erudition and his learning earned him the name of 'Vidyānātha', by which he is also known.

AGEHĀNANDA BHĀRATĪ. A modern writer on India, whose chief works are *The Ochre Robe* (London, 1961), *The Tāntric Tradition* (1965) and *Functional Analysis of Indian Thought and the Social Margins.*

AGGAPAṆḌITA. Same as Aggavaṁsa (q.v.); some scholars regard him another person credited with the authorship of the *Lokuppatti.*

AGGAVAṀSA (fl. 1154). A Burmese Pali scholar (also called Aggapaṇḍita), who is the author of a noted Pali grammar, *Sadda-nīti* (q.v.). Tutor of king Narapati-sithu of Pagan (1167-1202), he was a native of India according to the *Gandha-vaṁsa* (q.v.).

AGNI-PURĀṆA. See *Purāṇa.*

AGRAWAL, D.P. A modern scholar, whose chief works are : *The Copper Bronze in India* and with Sheelā Kusumgar *Prehistoric Chronology and Radiocarbon Dating in India.*

AGULIĀR, H. A modern Sanskrit scholar, whose chief work is *The Sacrifice in the Ṛig-veda* (1976).

AHIRBUDHNYA-SAṀHITĀ. A Kashmirian Tantric Sanskrit work, which probably originated soon after the 4th cent. A.D. One of the earlier Saṁhitās of the Vishṇuite Pañcharātra sect, the work is in the form of a conversation between Ahirbudhnya, i.e., Śiva and Nārada and deals largely with occultism, and partly with philosophical matters.

AHOBILA (fl. 17th cent.). A Sanskrit author of *Saṅgīta-pārijāta* (q.v.), an important work on music, which was tr. into Persian by Dīnānātha in 1724.

AIHOLE INSCRIPTION. A Sanskrit inscrip-

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tion of Pulakeśin II, dated A.D. 634, which is a landmark in the history of Sanskrit literature. Its importance lies in the fact that it is the only definite means of determining the lower terminus of the date of Kālidāsa as well as of Bhāravi both of whom are mentioned in it.

AINDRA-VYĀKARAṆA. A Sanskrit grammatical work, believed to have been written under instructions of the great pre-Pāṇini grammarian Indra.

AITAREYA-ĀRAṆYAKA. See *Āraṇyaka.*

AITAREYA-BRĀHMAṆA. See *Brāhmaṇa.*

AITAREYA-UPANISHAD. See *Upanishad.*

AIYANGAR, S. KRISHṆASWAMI. A modern scholar, whose chief works are *Ancient Indian Economic Thought* (Banaras, 1939), *Studies in Gupta History*, *Historical Inscriptions of South India* (with R. Sewell, 1932) ed. of *Parama-saṁhitā* and *Śrī Rāmānujāchārya.*

AIYAR, K.A.S. A modern Sanskrit scholar, who has pub. Eng. tr. of some parts of *Vākyapadīya* with notes.

AJAḌA-PRAMĀTṚI-SIDDHI. A Sanskrit work on Kashmirian Śaiva philosophy, written by Utpala.

AJAYAPĀLA (fl. 12th cent.). A Buddhist Sanskrit lexicographer and author of the *Nānārtha saṅgraha*, available only in MSS. The work contains about 1730 words mostly found in the *Śāśvatakośa*, arranged after initial letters. The author is quoted in *Gaṇaratnamahodadhi* (A.D. 1140) by Sarvānanda, by Keśavasvāmin and others.

AJIT COOMAR MOOKERJEE. A modern scholar, who has pub. *Tantric Magic* (1976-77).

AJITA-ŚĀNTI-LAGHU-STAVANA. Same as *Ullāsi-kkama-thaya* (q.v.).

AJITA-ŚĀNTI-STAVA (*Ajiya-sānti-thaya*). A Prakrit poem in 37-40 verses by Nandisheṇa (fl. probably 10th cent.), which extols Ajita and Śānti, the 2nd and 16th Tīrthaṅkaras together, because both are said to have spent the rainy season in the caves of the Śatruñjaya mountain. The hymn, composed in various rare and artificial metres, is recited by special singers at the confession festivals. Besides the Avachuri comm. by Nandisheṇa himself, there are other comms. too on this work.

AJITA-ŚANTI-STAVA (*Ajiya-sānti-thaya*). A Jaina Prakrit stotra by Vīragaṇin (fl. 12-13th cent.), glorifying Śānti, the 16th Tīrthankara.

AJIYA-SĀNTI-THAYA. See *Ajita-śānti-stava.*

AKALAṄKA (Akalaṅkadeva; fl. 7th cent.). A Jaina Sanskrit logician of South India, whose works are *Rājavārttika* (a comm. on Umāsvāmin's *Tattvārthādhigama-sūtra*), *Ashtaśatī* (a comm. on Samantabhadra's *Āptamīmāṁsā*), *Nyāya-viniśchaya*, *Laghīyastraya* and *Svarūpa-sambhodhana* (the last three on logic). A treatise on expiatory rites, *Prāyaśchittagrantha* (or *Prāyaśchittavidhi*) is also ascribed to him. His views are opposed by Kumārila (q.v.), whilst Vidyānanda and Prabhāchandra defend Akalaṅka against Kumarila.

AKHAṆḌĀNANDA SARASVATĪ (1911-). A Sanskrit scholar of Kāśī, who established many Trusts for the propagation of Sanatan Dharma. He has written some 30 works, mainly relating to Upanishads, Yoga, *Bhāgavata* and *Bhagavadgītā*, etc. He is an eminent exponent of the *Bhāgavata-purāṇa.*

AKHILĀNANDA ŚARMĀ. A Sanskrit poet, whose chief work *Dayānanda-digvijaya* (pub. with Hindi tr. ; Allahābad, 1910), describes

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the life and mission of Svāmī Dayānanda Sarasvatı.

AKLUJKAR, ASHOK. A Sanskrit writer, who is now teaching in British Columbia, Canada and also wrote a short story : *Tato Jayam Udirayet* (1961). It is a long satire on the controversies over a student choosing his major in the under-graduate class. The author satirizes contemporary student life, society, etc. He has also written essays, which have been published in "Sanskṛita Pratibha" as also some humorous pieces. His *Appā Śāstrī Sāhitya-Samīkshā* appraises the special aspects of Appā Śāstrī Rāshivāḍekar (q.v.) as a writer. He has also pub. a study on *Vākyapadīya*.

AKSHAPĀDA. (fl. *c.* 150). A Sanskrit writer, to whom is ascribed the true Nyāya philosophy ; sometimes identified with Gotama or Gautama (q.v.).

AKSHAYAKUMĀRĪ DEVĪ. A modern writer, who, in her *Biographical Dictionary of Purāṇic Personages* deals under 22 sections with Vedic and Purāṇic deities.

ALAHAKOON, H. A modern scholar, whose chief work is : *The Later Mauryas* (232 B.C. to 180 B.C., 1980).

ALAKA. Same as Alaṭa (q.v.).

ALAMELAMMA (fl. Ist half of 20th cent.). A Sanskrit poetess of Mysore, whose *Buddhacharitrāmṛita* (1922) gives an account of the Buddha.

ALAṄKĀRA-KAUSTUBHA. A celebrated Sanskrit work on poetics by Kavikarṇapūra (q.v.). Composed in 10 chapters (kiraṇas) : *Kāvya-lakshaṇa*, *Śabdārtha*, *Dhvani*, *Guṇībhūta-vyangya*, *Rasa-bhāva-tadbheda*, *Guṇa*, *Śabdālaṅkāra*, *Arthālaṅkāra*, *Rīti*, and *Dosha*, most of the illustrative verses are in praise of Kṛishṇa, and the subject-matter follows the *Kāvya-prakāśa* (q.v.) in treatment.

ALAṄKĀRA-KAUSTUBHA. Name of several Sanskrit works, written by Kalyāṇa Subrahmaṇya and Viśveśvara.

ALAṄKĀRA-RATNĀKARA. See *Śobhākara*.

ALAṄKĀRA-SAṄGRAHA. Same as Jayadeva's *Chandraloka* (q.v.).

ALAṄKĀRA-SĀRA-SAṄGRAHA. A celebrated Sanskrit work on poetics by Udbhaṭa (q.v.), also called *Kāvyālaṅkāra-sāra-saṅgraha or Kāvyālaṅkāra-saṅgraha*. It defines 41 Alaṅkāras in about 79 verses and illustrates them in about a hundred stanzas, taken from his own *Kumārasambhava*. Divided into six chapters, the work was commented upon by Pratīhārendurāja about the middle of the 10th century. The work, though closely follows Bhīmaha (q.v.) in the treatment of Alaṅkāras, expresses certain independent views, which threw Bhāmaha into long oblivion. See *Udbhaṭa*.

ALAṄKĀRA-SARVASVA. A Sanskrit work, composed about A.D. 1125 by Ruyyaka (q.v.), which consists of three parts, viz., *Sūtra*, *Vṛitti* and *Udāharaṇa*. While some scholars are of the view that the first two parts were written by Ruyyaka, others regard that the Sūtra portion was written by Ruyyaka and the Vṛitti by Maṅkhaka or Maṅkhuka. The work is important for its acute analysis of the scope and nature of individual poetic figures; two new figures, viz., *Vikalpa* and *Vichitra* are mentioned in it. The work displays a remarkable degree of insight and independence of judgement; its author is a staunch advocate of the Dhvani school and briefly summarises the views of Bhāmaha, Udbhaṭa, Vāmana, Rudraṭa, Vakroktijīvita, Vyaktiviveka, and Dhvanikāra on the essence of poetry.

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ALAṄKĀRA-SARVASVA. A Sanskrit work, not yet printed, by an unknown author, dealing with the general topics of the Alaṅkara-śāstra.

ALAṄKĀRA-SARVASVA. A Sanskrit work by one Keśavamiśra.

ALAṬA. A Kashmirian Sanskrit writer, who is also called Alaka or Allaṭa. Son of Rājanaka Jayānaka, he was the author of a small portion of *Kāvya-prakāśa* (q.v.) after the figure of speech called *parikāra* (*Ullāsa* X), left incomplete by Mammaṭa, and of *Vishamapadoddyota*, a comm. on Ratnākara's *Hara-vijaya* (q.v.); his date is not certain.

ALBASTER, HENRY (d. 1884). A scholar, who tr. into English several Siamese texts; his popular work is *The Wheel of Law: Buddhism* (London, 1871).

ALBRIGHT, WILLIAM F. A modern distinguished Middle East archaeologist and foremost authority on Biblical archaeology, with whom Dumont (q.v.) had collaborated from the Vedic side. Albright is the joint author of a paper 'A parallel between Indic and Babylonian Sacrificial Ritual', with reference to the *Aśvamedha*. Albright worked on the Hittite also, where again Dumont collaborated with reference to the Indo-Āryan names of kings in the tablets discovered in Anatolia. (Vide—Appendix, Indo-Aryan Names from Mittani, Nuzu, and Syro-Palestinian documents in *Analecta Orientalia* 26, Rome, 1948). According to Albright, the names of kings in the tablets, are Sanskritic and not Iranian and the date of these, as well as those of some Vedic gods in these tablets, was late 18th cent. B.C.

ALI, S.M. A modern scholar, whose chief work is *The Geography of the Purāṇas* (New Delhi, 1966).

ALIKHANOVA, Y.M. A modern Russian Indologist, at present in Moscow University; she has tr. into Russian the most important work of poetics, *Dhvanyāloka* with a detailed introduction (1974). She has also tr. and pub. an anthology of Indian lyrics (Amaru, Hāla, Bhartṛihari) along with V.V. Vertogradova (1978). She has also written a general essay on Ancient Indian Theatre (1975).

ALLADIN AND THE WONDERFUL LAMP. A popular tale of Middle-East origin, of which Sanskrit version was pub. in the *Sahṛidayā* (IV), Śrīraṅgam.

ALLAHABAD STONE PILLAR INSCRIPTION. A Sanskrit inscription, which is Harisheṇa's panegyric of the Gupta king Samudragupta. Consisting of eight verses, a long prose passage and a concluding verse, it testifies to the fact that Kāvya, in a fairly developed form, existed in that remote age.

ALLAN, JOHN. A scholar, whose chief works are : *Catalogue of the Coins of Ancient India* and *Catalogue of the Coins of the Gupta Dynasty and of Śaśāṅka King of Gauda* (both 1975).

ALLARĀJA. (fl. early 14th cent.). Son of Hammīra, the Chāhamāna king and author in Sanskrit of *Rasaratna-pradīpikā*, a small treatise on poetics intended for beginners.

ALLAṬA. Same as Alaṭa (q.v.).

ALLCHIN, F.R. A scholar, whose chief work is : *A Source Book of Indian Archaeology* (written in collaboration with Dalip K. Chakrabarti; vol. 1, 1979 : vols. 2 and 3 in preparation).

ALLEN, W.S. (d. 1965). An English Indologist, whose chief works are *Phonetics in Ancient India* (on the phonetic observations of

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the ancient Indian Sanskrit grammarians ; Oxford, 1953) and a catalogue of coins (1936).

ALLOPANISHAD (*Alla Upanishad*). A Sanskrit work by a Hindu courtier (fl. 16th cent.) of Emperor Akbar, which was an apocryphal chapter of the *Atharvaveda*. Beginning with salutation to Gaṇeśa and the invocation of the mystic 'Om', it states that he who sustains all things and is the bestower of blessings is Allāh, and he is identical with Mitra, Varuṇa and Indra. Akbar is described as a messenger of God and a prophet *rasul*, but not *Al-rasul*.

ALMODA VIŚVEŚVARA. A Sanskrit and Prakrit dramatist, son of Lakshmīdhara of Pāṇḍe family, and author of three dramas : *Navamālikā* (on the amours of Vijayasena and Navamālikā of Avanti), *Rukmiṇī-pariṇayam* and *Śṛiṅgāra-mañjarī* (the last one in Prakrit); his date is uncertain.

ĀLOKA. A famous Sanskrit comm. by Pakshadhara Miśra on Gaṅgeśa's *Tattva-chintāmaṇi* (q.v.).

ALSDORF, LUDWIG (1904-78). A celebrated German Indologist, who was a student of Schubring and Lueders. An authority on Jainism, he took an interest in many other subjects as well. He travelled extensively in India and promoted better understanding of modern India and her problems.

In 1928, Alsdorf obtained his doctorate for a thesis (written in German) dealing with a Jaina Apabhraṁśa text; the subject was : *The Kumārapāla-pratibodha*. A Contribution to the knowledge of Apabhraṁśa and the narrative literature of the Jains. From October 1930 to May 1932, Alsdorf was Reader for German and French at Allahabad University. He continued his Sanskrit studies with a pandit and in 1935 published his thesis (in German) on the subject: *Harivaṁśa-purāṇa*. A passage from the Apabhraṁśa World History *Tisatthimahāpurisa-guṇālaṅkāra*. In the course of his studies on this text, Alsdorf discovered that the *Vasudevahiṇḍi*, which belongs to the Harivaṁśa section of Jaina mythology, is a new version of the lost *Bṛihatkathā* of Guṇāḍhya. He continued to work on Apabhraṁśa texts and brought out an essay on R. Pischel's (in German) Materials for understanding Apabhraṁśa. His *Apabhraṁśa Studien* was published in 1937.

From 1941-45, Alsdorf worked in the Foreign Office in the Special Indian Department, which had been set up after the arrival of Subhash Chandra Bose. He also lectured on Indian geography and history at Berlin University.

In 1940 Alsdorf brought out a book *Indien*, which dealt with the history of British India and the Indian freedom movement. In 1942, he published a monograph on the cultural relations between India and Germany; *Indien und Ceylon* (1943) is a concise geography of these two countries.

After the end of the War, Alsdorf was a Visiting Professor at Muenster. In 1950, he was appointed Professor of Indology at Humburg University, from which post he retired in 1972. He, however, continued teaching till his death. He became Editor-in-Chief of the *Critical Pali Dictionary*. He brought out a book : *India, Geography and Culture*. From 1951-59, he worked on a manuscript on the Vedic god Varuṇa, which had been written by his teacher Lueders. This manuscript had been damaged during the War, but Alsdorf succeeded in reconstituting the text and publishing it in two volumes.

Alsdorf published several papers on the *Vasudevahiṇḍi* but he did not bring out the whole text.

He also tr. with Notes the *Panchatantra*. His other works are : *Vorderindien : Bhārat, Pākistān, Ceylon* (1955), *Beitrage zur Geschi-*

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chte von Vegetarismus und Rinderverehrung in Indien (1961) and *Aśoka's Separatedikte von Dhauli und Jaugaḍa* (1962). Among his papers are: 'The Pratyayas, a contribution to Mathematics', 'Two new proofs towards the Indian origin of *Thousand and One Nights*', on the historicity of the Buddhist Councils, a critical study of some parts of the *Mahāvastu* and on the necessity of revising older editions of Pali texts. A number of Alsdorf's papers were republished in *Kleine Schriften* by the Glasenapp Foundation (vol. 10) in 1974, which also contains a complete bibliography of his works which shows his wide range of interests : Vedic exegesis, Jaina and Buddhist studies, Aśokan inscriptions, *Jātakas*, Middle Indic philology, history of literature, culture, and art, modern India, and travel accounts. He also wrote on the cow worship (1961) and on Pali prosody.

Alsdorf, having travelled in India about twelve times, visited Sri Lanka in 1978. An insect bite turned infectious and caused his death in March 1978, shortly after his return to Germany.

ALTANGEREL. A modern Mongolian scholar, who was for the most part engaged in translating into Mongolian the comms. on the *Kāvyādarśa* as written in the Tibetan language by Mongol authors. He wrote also some articles on the *Kāvyādarśa* and its Mongolian commentaries.

ALTEKAR, A.S. A modern scholar, whose chief works are *Education in Ancient India* (1944), *A New History of the Indian People* (1946) and important articles on coins and Purāṇic studies. Altekar gives the dates for the Dāśarājña (1900 B.C.), Gṛitsmada (2700 B.C.), Atri (2600 B.C.), Chitraratha (2000 B C.), Śrinjaya Sahadeva (2000-1800 B.C.), Viśvāmitra (2300 B.C.), etc. and assigns the hymnal activity of the Vedic period to 2700-2500 B.C., the Brāhmaṇa period to 1600-1000 B.C., and the Upanishads to 1200-600 B.C., while the Mahābhārata War is placed in *c.* 1400 B.C.

ALTUCHOV, N. A modern Indologist of Uruguay (South America), who has pub. *Elemental Grammar of Sanskrit*, which is probably the first grammar pub. in S. America and in one of a very few ed. in Spanish. He has also written various articles concerning Indian culture, which have been pub. in Buenos Aires and Montevideo.

ALWIS, JAMES D' (1823-78). A Siṁhalese scholar, who tr. Book 6 of Kachchāyan's Pali grammar into English under the title : *An Introduction to Kachchāyana's Grammar of the Pali Language* (Colombo-London, 1863) as also tr. into English *Hattha-vanaggala-vihāra-vaṁsa*, with notes. He compiled also *Descriptive Catalogue of Sanskrit, Pali and Sinhalese Literary Works of Ceylon* (Vol. I, Colombo, 1870).

AMALĀNANDA. A Sanskrit writer on philosophy and author of *Kalpataru*, a comm. on the *Bhāmatī* (q.v.) ; his time is uncertain.

AMALDHARI SINGH. A Sanskrit scholar, whose chief works are *Kālidāsa* (a critical study) and a Hindi tr. of *Pātaṁjala Yoga-sūtram*.

AMĀMA-CHARITA. A Sanskrit poem in 30 cantos, by Muniratna Sūri (q.v.), a Jaina poet.

Describing in melodious verse the life of Amāmasvāmī, the poem was composed at Patna in Saṁ. 1252 (1194) and read in the temple of Śāntinātha in praise of Puṇṇapāla, Yaśaḥpāla, Mana and Mahānanda.

AMAR NATH PAṆḌEY (1937-). A Sanskrit scholar, who in his *Sanskṛita Kavi-samīkshā* (1977) has given short sketches of Sanskrit poets from Vālmīki to Śrīharsha.

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AMAR NATH SHĀSTRĪ. A modern Vedic scholar, whose chief work in Hindi is *Vaidika Svara Samīkshā* (1964).

AMAR SINGH. A scholar, whose chief work is : *The Heart of Buddhist Philosophy : Dinnāga and Dharmakīrti* (1984).

AMARA (Amarasiṁha). A Sanskrit lexicographer and the author of the celebrated *Nāmalingānuśāsana*, usually called the Amarakośa (q.v.). Tradition makes him one of the 'nine gems' at the court of king Vikramāditya, whose identity has not yet been established by scholars. He is known as a poet and was certainly a Buddhist who knew the Mahāyāna and used Kālidāsa. His time is uncertain but he probably flourished before the 8th cent. A.D. In the lexicographical work, Amara was preceded by Vyādi, Dhanvantari, Vararuchi, Kātya or Kātyāyana, and Vāchaspati, among authors, and by the *Trikāṇḍa*, the *Utpalinī* and the *Mālā* as is known from the *Amarakośa's* commentators, Kshīrasvāmin and Sarvānanda, but his greatness lies in the fact that his work threw into oblivion all its predecessors.

AMARACHANDRA (fl. middle 13th cent.). A Jaina Sanskrit poet, who was a resident of the town of Vagata near Anhilvid; he was also called Amara. A pupil of Jinadatta Sūri, he flourished under Vīsaladeva of Gujarāt, by whom he was greatly honoured. Among his works, the best known is *Bālabhārata* (q.v.), an epitome of the *Mahābhārata*; he wrote treatises on poetics : *Kāvyakalpalatā* (in collaboration with Arisimha ; q.v.) and *Kaviśikshā* ; on metrics : *Chhandoratnāvalī* and *Muktāvali*; and on technical subjects : *Kalākalāpa*; and the poem *Padmānanda-mahākāvya*, otherwise known as *Śrī-Jitendra-charita* (1241), which, though intended to give the lives of all the 23 Jinas, describes in 17 cantos only the life of Ṛishabha, the first Jina in an ornate style. He also wrote a gloss on *Kāvyakalpalatā*, entitled *Kaviśikshāvṛitti*.

AMARAKĪRTIGAṆI (fl. 1190). A Jaina Apabhraṁśa poet and author of *Chhakkammovaesa* (*Shaṭkarmopadeśa*), a poem (A.D. 1190) in 14 cantos, dealing with the six-fold duties (worship of god, attendance on the teacher, study of sacred texts, self-restraint, austerity and charity) of a householder with illustrative stories. The poet mentions several other works written by him, viz., *Neminähachariu*, *Mahāvīra-chariu*, *Jasahara-chariu*, *Dhamma-charina-tippaṇa*, *Suhāsiyarayaṇaṇaihī*, *Dhammovaesa-chūḍāmaṇi* and *Jhāṇapaiu*. Fifth in succession from Amitagati (q.v.), the poet belonged to the Māthurasaṅgha.

AMARAKOŚA. A celebrated standard Sanskrit lexicon by Amara (q.v.), arranged in three books, viz., *Svarādi-kāṇḍa Bhūmyādi-kāṇḍa* and *Sāmānya-kāṇḍa*. The work is synonymicon, and its last part contains an appendix on homonyms (as in the Vedic Nighaṇṭus), indeclinables and genders. The lexicon enjoyed wide popularity as is revealed by the frequency it is quoted by comms. and by very large number of comms. that have been composed on it. The oldest extant, and at the time the most important, comm. is the *Udghāṭana*, composed by Kshīrasvāmin (11th cent.) who quotes Rājaśekhara and Bhoja and is quoted by Vardhamāna and in the *Gaṇaratna-mahodādhi*. The other important commentators are Sarvānanda Vandyaghaṭiya of Bengal who composed the comm. called *Tīkāsarvasva* in 1159, Subhūti (or Subhūtichandra), whose *Kāmadhenu* is extant only in its Tibetan version, but is often quoted by Bengal commentators, and Bṛihaspati Rāyamukuṭamaṇi (or simply Rāyamukuṭa) who wrote his *Padachandrikā* in A.D. 1431. There were commentators in later centuries too. Thus to the 17th century belong Nārāyaṇaśarman (1619), Rāmanātha Vidyāvāchaspati

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(1633), and Mathureśa Vidyālaṅkāra (1666), while still later are Mahādeva, Maheśvara and others.

AMARASIṀHA. Same as Amara (q.v.).

AMARENDRA GADGIL. A Sanskrit scholar, who has pub. *Ukti-viśesha* (Bombay, 1976-77), an anthology of *Subhāshitas* culled from diverse sources, with a Marathi gloss.

AMARU (Amaruka; fl. 7th cent.). A Sanskrit poet and author of the *Amaru-śataka*, a centum of verses named after him. As the Śataka is quoted by Vāmana (A.D. 800) and Ānandavardhana (A.D. 850), the poet must have flourished before 800. He is identified with the grammarian Bhartṛihari, and with Bhartṛihari, the half brother of one Vikramāditya; this identification, however, lacks confirmation. The legend goes that the soul of Śaṅkarāchārya entered into the dead body of king Amaru and it was then he composed his poem.

AMARUKA. Same as Amaru (q.v.).

AMARU-ŚATAKA. A centum of Sanskrit verses named after Amaru (q.v.).

The Śataka is found in four different versions having only 51 verses in common; the number of verses varying from 96 to 115. The poet has dealt with various aspects of love, particularly depicting the relation of lovers. The Śataka has been expounded as illustrating types of heroines or some figures of speech. Jñānānanda has expounded this Śataka as conveying erotical as well as philosophical significance, but Amaru does not seem to have concerned himself much with either.

AMBADEVA (fl. 1314). A Jaina Apabhraṁśa poet, whose *Samara Rāsu* describes the munificence of Samara Siṁha, son of Saṅghapati Desala. The poet describes the Śatruñjaya Tīrtha in a charming style.

AMBAṬṬHA-SUTTA. The third *Sutta* of the *Dīgha-nikāya* (q.v.).

AMBIKĀDATTA VYĀSA (1859-1901). A Sanskrit writer of Jaipur, whose chief work is *Śivarāja-vijaya*, a historical prose narrative on the life of Sivājī. His minor poems are: *Ratnāshṭaka*, *Prastāra-dīpikā*, *Gaṇeśa-śataka* and *Śiva-vivāha*.

AMBROSE, KAY. A modern scholar, whose chief work is : *Classical Dances and Costumes of India* (1980).

AMĪR CHANDRA SHĀSTRI. A modern poet, whose *Gīti-kādambarī* (1969) includes some long traditional poems; he is also the author of *Rasa-siddhānta* (tr.).

AMITAGATI. A Sanskrit poet, who was a Digambara Jaina ascetic and pupil of Mādhavasena. He is the author of the *Subhāshita-ratna-sandoha* 'Collection of Jewels of Happy Sayings' (A.D. 994; q.v.), a poem dealing with Jaina ethics. His other work is *Dharma-parīkshā* (A.D. 1014) which contains instructions to establish the superiority of Jainism over orthodox Hinduism; the assault on Brahmanism is supported with much legendary matter. He claims to have been honoured by Bhoja, Muñja and Sindhula, and composed a compendium of Jaina philosophy called *Pañcha-saṅgraha*.

AMMALĀCHĀRYA. See *Varadāchārya*.

AMMER, KARL. A modern German Indologist, who has pub. primarily in the field of general linguistics. He taught Sanskrit at the University of Halle.

AMOGHAVARSHA (r. between 814 and 878). A Rāshṭrakūṭa king of Karnāṭaka, who was a great patron of art and literature. He is the author in Sanskrit of *Praśnottara-mālikā*, a work on Jaina ethics and in Kannada *Kavirāja-*

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mārga on rhetorics. See *Mahāvīra, Śākaṭāyana* and *Jinasena.*

AMOGHAVṚITTI. See *Śākaṭāyana.*

AMṚITABHĀRATĪ. A Sanskrit writer belonging to the Sārasvata school of grammar, a pupil of Amalasarasvatī and author of *Subodhikā*, a comm. written in 1497. See *Sārasvata-vyākarana.*

AMRITACHANDRA (fl. 9th cent.). A Jaina Sanskrit writer, who expounded Kundakunda's works and also wrote the *Tattvārthasāra, Purushārtha-siddhyupāya*, etc.

AMṚITAMANTHANA. A Sanskrit play, composed by the god Brahmā himself as is mentioned in the *Nāṭya-śāstra* (q.v.).

AṀŚUBODHINI-ŚĀSTRA. A Sanskrit treatise on Physics, ascribed to sage Bhāradvāja and other ancient sages.

ANĀGATA-VAṀSA A Pali kāvya in 142 verses, composed by Kassapa (q.v.), perhaps of the 11th cent. A.D. It is a continuation of the *Buddha-vaṁsa* (q.v.) as it gives a detailed account of the future Buddha Maitreya and his contemporary Chakravartin Śaṅkha. The manuscripts of this work are dissimilar in form and content. One version of the work, written partly in prose and partly in verse, is composed in the form of a dialogue between the Buddha and Sāriputta and deals with the decadance and eventual extinction of Buddhism, the Buddhist literature, the glory and influence of Buddhism, etc. Another version, entirely in prose, describes the ten future Buddhas of whom Maitreya is one. A third manuscript, in verse alone, gives an account of the future Buddha Maitreya and his contemporary Chakravartin Śaṅkha. This future Buddha would be born in a rich Brāhmaṇa family but would later on renounce the world. Having obtained the highest knowledge, he would then set in motion the wheel of law.

ĀNANDA. A Buddhist Pali writer of Ceylon, who hailed from the mainland of India like Buddhadatta (q.v.). He is the author of the *Mūlaṭīkā* or *Abhidhamma-mūlaṭīkā*, the oldest comm. on the *Aṭṭhakathās* of *Abhidhamma.* He seems to be a contemporary of Buddhaghosha (fl. early 5th cent. A.D.), for he wrote his comm. at the instance of Buddhamitta who was instrumental in persuading Buddhaghosha to compose his *Papañchasūdanī* (q.v.).

ĀNANDA. See *Mahānandi.*

ĀNANDA. See *Madhavānala-kāmakandalākathā.*

ĀNANDĀ-ĀNANDA-STOTRA. See *Mahānandi.*

ĀNANDABODHA (fl. later than Sāyaṇa ?). A Vedic scholar and author of *Kāṇva-Veda-Mantra-Bhāshya* (or *Kāṇva-Veda-Mantra-Bhāshya Saṅgraha*), a comm. on the Kāṇva version of *Vājasaneyi-saṁhitā* of *Yajurveda.*

ĀNANDACHANDRA. A modern Sanskrit scholar, who ed. and pub. the *Lāṭyāyana-śrautasūtra.*

ĀNANDAGIRI (fl. 9th cent.). A pupil of Śankarāchārya and author of Sankrit works: *Śaṅkara-vijaya, Nyāya-nirṇaya* and *Tarka saṅgraha* (qq.v.); he is also called Ānandajñāna.

ĀNANDAJÑĀNA See *Ānandagiri.*

ĀNANDALAHARĪ. A Sanskrit poem in about 104 verses, attributed to Śaṅkarāchārya (q.v.). It is in praise of Tripurasundarī and is mixed with mystical doctrine.

ĀNANDARĀYA MAKHĪ. A Sanskrit poet.

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who was Chief Minister of Tanjore rulers Shāhji (1684-1710) and Śarabhoji (1711-1720). A famous scholar, he was known by the name of 'Vedakavi'. He wrote two dramas : *Vidyā-pariṇayana* and *Jīvānandana*, both in 7 Acts; the first advocates salvation through devotion to Śiva and in the second the Ayurvedic elements have been represented through dramatic characters.

ĀNANDATĪRTHA. See *Madhvāchārya.*

ĀNANDAVARDHANA (fl. 855). A Sanskrit poet and rhetorician, who was patronised by king Avantivarman of Kashmir (A.D. 855-84). Son of one Nonopādhyāya, he composed the *Devī-śataka* (q.v.) on Pārvatī, which is melodious, notwithstanding the abundant use of the *Śabdālaṅkāras* in it. He is the author of the celebrated and epoch-making *Dhvanyāloka* (q.v.); the Prakrit poem *Vishamabāṇa-līlā* (or *Ānandakathā*) and the Sanskrit poem *Arjuna-charita* (or *Tridaśānanda*) are also ascribed to him by his commentators. He himself refers to his work, entitled *Dharmottamā*, a comm. on the *Pramāṇa-viniśchaya* of Dharamakīrti. Yet another work is *Tattvāloka*, which discusses the relation between Śāstranaya and Kāvyanaya. Ānandavardhana, for the first time, succeeded in establishing that Dhvani or suggested sense is the soul of poetry.

ĀNANDA-VṚINDĀVANA - CHAMPŪ. See *Kavikarṇapūra.*

ANAṄGAHARSHA MĀTRARĀJA. A Sanskrit dramatist, who was a Kalachuri king and was son of Narendravardhana; he was perhaps a ruler of Chedi country with its capital at Māhishmatī. He is often referred to as Māyurāja and must have fl. before the close of the 8th cent. A.D., as Dāmodaragupta in his *Kuṭṭanīmata* laments his death; verses of Māyurāja are quoted in the *Sūkti-muktā-valī* (q.v.). From Abhinavagupta's references, it is known that the dramatist composed two plays—the *Udātta-rāghava* (q.v.), based on the *Rāmāyaṇa*, and the *Tāpasa-vatsarāja* (q.v.), dealing with the story of Udayana, Vāsavadattā and Padmāvatī.

ANANT KṚISHṆA SHĀSTRĪ. A modern scholar, who has ed. the *Aitareya-brāhmaṇa* of *Ṛigveda*, along with the comm. *Sukhāpradā* of Shaḍguruśisya (3 Vols., 1942-55); he has written also several articles on Prahlāda-charita as presented in the Purāṇas.

ANANTA. A Sanskrit author of *Kāmasamūha* (A.D. 1457), which discusses almost all aspects of love.

ANANTA. (fl. 18th cent.). A Sanskrit writer, patronised by Pratāpasimha of Jaipur, and author of *Pratāpa-kalpadruma*, an Āyurvedic work.

ANANTA BHAṬṬA (fl. *c.* 1500). A Sanskrit author of *Bhārata-champū* in 12 chapters. Also called Ananta Kavi, he belonged to a place near Kānchi in Tamil Nadu. The poet shows his partiality for exhibiting his poetic talent rather than for narrating the episodes. There are about seven major commentaries on this work. He also authored *Pañchopākhyāna-saṅgraha* or *Kathāmṛita-nidhi*, which summarises the original *Pañchatantra* into a regular narrative.

ANANTABHAṬṬA. (fl. 18th cent.). A Sanskrit writer, who at the instance of Sangrāmasimha, compiled *Sadāchāra-rahasya*, a work on Dharmaśāstra.

ANANTA BHAṬṬA. See *Anantāchārya.*

ANANTA CHARAṆA ŚUKLA. A Sanskrit scholar, who has pub. *The Concept of Imitation in Greek and Indian Aesthetics* (Calcutta, 1976-77).

ANANTĀCHĀRYA (fl. 1625). A Sanskrit

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scholar, whose *Bhāvārtha-dīpikā* (or *Veda-dīpa*) is a comm. on Chaps. 21-40 of the Kāṇva saṁhitā of *Yajurveda*. He also wrote comms. on *Śatapatha-brāhmaṇa* (Kāṇva recension), *Vājasaneyi-prātiśākhya*, and *Bhāshikā-sūtra*. *Vidhāna-pārijāta*, *Kāṇva-Kaṇṭhābharaṇa* and *Kātyāyanasmārta-Mantrārtha-dīpikā* are also ascribed to him. He lived at Kashi.

ANANTĀCHĀRYA, V. (fl. early 20th cent.). A Sanskrit writer, who was Sanskrit Paṇḍita at Pachayappā's College, Madras. His *Nāṭaka-kathā-saṅgraha* contains summaries of the plays of Kālidāsa and Bhavabhūti and three other plays.

ANANTADEVA. A Sanskrit author of *Smṛiti-kaustubha*, a Dharmaśāstra digest, written under the patronage of Bāz Bahādur (1638-78) of Almorā.

ANANTA KAVI. See *Ananta Bhaṭṭa*.

ANANTAKṚISHṆA ŚĀSTRĪ, N. (fl. early 20th cent.). An Advaitic scholar, who was attached for the greater part of his life to the Calcutta University, was most active and productive, and in addition to editing Advaitic works, himself wrote a number of didactic works criticising the position of the followers of Rāmānuja and Madhva (qq.v.).

ANANTA KṚISHṆA ŚĀSTRI, N.S., MAHĀ-MAHOPĀDHYĀYA (1888-1963). A Sanskrit writer, who also wrote *Advaitadīpikā* (1922; giving the main tenets of Advaita Vedānta) and *Bhagavadgītā Bhāratīya Darśanāni* (1944; dealing with the accommodation of the different philosophical systems in the *Bhagavadgītā*). He also authored *Vivāha-samaya-mīmāṁsā-abdhi-yāna-vimarśau* (1913), on the subjects of the age of marriage and sea-travel.

ANANTALWAR. A modern Sanskrit poet, who was later Pontiff at the Melkote Śrivaishṇava Math. He has composed a poem called *Marjanī* on the noble role of the broomstick and in a whole *śataka* again, expatiates on the glory of the broomstick.

ANANTANĀRĀYAṆA (fl. 17th cent.). A Sanskrit poet, a grandson of Appayya Dīkshita (q.v.) and author of a devotional work *Gīta-śaṅkara* on the model of *Gīta-govinda* (q.v.) of Jayadeva; *Gīta-śaṅkara* provides an excellent theme for a dance-drama.

ANANTANĀRĀYAṆA. A Sanskrit court-poet of Sarphojī, king of Tanjore (r. 1711-28) and author of *Rāghava-charita* (also known as *Saṅgraha-rāmāyaṇa*), describing the story of Rāma in 12 cantos ; the poem is ascribed to king Sarphojī, but in the colophon to the 2nd canto in one of the manuscripts, it is written that the poem was actually composed by Pañcharatna and the work was put in the name of poet's patron. Anantanārāyaṇa, a court-poet of king Sarphoji was called Pañcharaina.

ANANTA NĀRĀYAṆA ŚĀSTRĪ, P.S. A modern Sanskrit writer, who is the author of *Bāla Rāmāyaṇa* in prose.

ANANTARĀMA (fl. 18th cent.). A Sanskrit author of *Sahānumaraṇa-viveka*, a work on Dharmaśāstra.

ANANTA SHARMĀ TRIPĀTHĪ. A modern Sanskrit writer, who has made a sustained effort in rendering all the plays of Shakespeare into Sanskrit.

ANARGHA-RĀGHAVA. A Sanskrit drama in 7 Acts by Murāri (q.v.), which is based on the the *Rāmāyaṇa* story but with substantial changes.

Sage Viśvāmitra arrives to take Rāma and Lakshmaṇa to subdue the Rākshasas who

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have been troubling his hermitage and Daśaratha reluctantly agrees. In the forest, Rāma kills the demoness Tāḍakā, overcoming his initial hesitation in slaying a female. Viśvāmitra then suggests a visit to Janaka and Mithilā after a description of both; Janaka's daughter Sītā is now ripe for marriage and Rāvaṇa seeks her hand. Janaka accompanied by Śatānanda, receives Rāma, but hesitates to put Rāma to the severe test involved in bending Śiva's bow. Rāvaṇa's envoy arrives to demand Sītā's hand, but indignantly declines the request that his master should bend the bow. Rāma is allowed to make the trial and report comes that Rāma has wonderfully broken the bow. He is promised Sītā's hand and other sons of Daśaratha are also married with Sītā's sisters. Rāvaṇa's minister Mālyavant laments the failure of his scheme to win Sītā and thinks of another move: Rāvaṇa's sister, Śūrpaṇakhā is asked to assume the disguise of Mantharā. Daśaratha resolves to transfer his kingdom to Rāma, but Mantharā (Śūrpaṇakhā in disguise) bears a fatal message from Kaikeyī, bidding Daśaratha grant the two boons of the banishment of Rāma and the coronation of Bharata. A conversation between Jāmbavanta and an ascetic Sravaṇā reports the advent and doings of Rāma in the forest. Śravaṇā goes to Sugrīva to bespeak a kindly welcome for wayfarers. Jāmbavanta overhears a dialogue between Rāvaṇa, disguised as a juggler, and Lakshmaṇa. The vulture Jaṭāyu then reports the appearance of Rāvaṇa and Māṛīcha in the forest. Jāmbavanta goes to warn Sugrīva of the danger, while Jaṭāyu sees Sītā being carried away by Rāvaṇa and pursues him. Rāma and Lakshmaṇa then appear wandering in grief in vain search. They hear a cry and see the friendly chief, Guha, being assailed by the headless Kabandha. Lakshmaṇa rescues him, but in doing so, knocks off the tree, on which is suspended the skeleton of Duṇdubhi, much to the annoyance of Vālin, who appears, and after a lengthy conversation challenges Rāma to battle. Lakshmaṇa and Guha describe the fight and death of Vālin. Voices from behind the scenes report the coronation of Sugrīva, his determination to aid Rāma in the recovery of Sītā, Rāma's departure for battle and death of Kumbhakarṇa and Meghanāda. Then Rāvaṇa goes for the battle and the struggle is described by two Vidyādharas. The last Act shows the departure from Laṇkā by Kubera's car of Rāma, Sītā, Lakshmaṇa, Vibhīshaṇa and Sugrīva. They travel by the celestial regions and go to Ayodhyā, where the priest Vasishṭha waits with Rāma's brothers to crown Rāma as king.

According to Keith, the play bears ample testimony to the linguistic abilities of its author, though as a drama its defects are too obvious.

ANDERSON, DINES (1861-1940). A Danish scholar, whose chief works are *Pali Reader* (1901) and *Pali Glossary* (1907); he also tr. selected legends from *Rasavāhini* (q.v.) and with Helmer Smith (1882-1956) ed. *Suttanipāta* (q.v.). He worked also on the *Critical Pali-English Dictionary*. See *Smith, Helmer*.

ANDERSON, G. A Swedish Indologist, whose chief work is *Hinduistisk livssyn. Jīvasthitikathana ur Kulārṇava Tantra* (1971), a study on *Kulārṇava-tantra* (q.v.).

ĀNDHRAPŪRṆA (fl. 11th cent.). A Sanskrit writer, whose *Yatirāja-vaibhava* treats of the life of Rāmānujāchārya (q.v.).

ANEKĀRTHA-KOŚA. A Sanskrit lexicon by Maṅkha with his own comm.; it uses the lexical works of Amara, Śāśvata, Halāyudha and Dhanvantari.

ANEKĀRTHA-ŚABDAKOŚA. See *Medinī-kośa*.

ANEKĀRTHA-SAMUCHCHAYA. A lexicon by Śāśvata (q.v.), which contains homonyms

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arranged in a special order and then indeclinables.

ANEKĀRTHA-SAṄGRAHA. A Sanskrit lexicon by Hemachandra (q.v.), dealing with synonyms. Consisting of nearly 1829 stanzas, it is divided into six Kāṇḍas, which are arranged after the number of syllables, and in a two-fold alphabetical order after the final and initial letters, with a supplementary Kāṇḍa on the indeclinables.

ANEKĀRTHA-TILAKA. See *Mahīpa*.

ANESAKI, M. (1873-1949). A Japanese scholar, whose chief work is *Concordance of Pali Texts with their Chinese Version*.

AṆEY, M. S. (1880-1968). A well-known freedom fighter, a student of Bālgangādhar Tilak and a modern Sanskrit poet, whose Sanskrit epic, *Tilaka-yaśorṇava* in 41 cantos and 12,000 flowing *Anushṭubh* verses (1969-70) is a very long account of Tilak, the tense activities of his times and the stalwarts who were his contemporaries; the account is historically valuable for the exact dates given for all the incidents and the numerous photographs of those times, which Aṇey's publishers in Poona, after the author's death, added to the publication.

AṄGA. Jaina canonical works in Prakrit, which form the first part of the *Siddhānta*; for detailed information, see *Siddhānta*. Traditionally, their number is 12, which are in the following order:—

(i) *Āyāraṅga-sutta* (*Āchāraṅga-sūtra*). The first Aṅga, which in its two lengthy sections deals with the way of life (āyāra, Sansk. āchāra) of a monk. While the first section consists mainly of exhortations and warnings, e.g., the warning against any kind of killing or injury of living creature, the second one described as 'Chūlās' i.e. 'appendices' describes dry rules for begging and wandering, the daily life of the monks and nuns as also materials for a biography of Mahāvīra.

(ii) *Sūyagaḍaṅga* (*Sūtrakṛitāṅga*). The explicit purpose of the second Aṅga, consisting of two books, is to keep young monks away from the heretical doctrine of other teachers, to warn them of all dangers and temptations, to confirm them in their faith and thus lead them to the highest goal.

(iii) *Thāṇaṅga* (*Sthānaṅga*). This third Aṅga discusses various religious matters in the numerical order from 1 to 10; some short parables also occur.

(iv) *Samavāyaṅga*. The fourth Aṅga is a sort of continuation of the third Aṅga, the matter of the first two-thirds being arranged in numerical groups. The numbers, however, do not cease at 10, but run far beyond 100 and as far as a million. The work begins with an enumeration of the twelve Aṅgas and a table of contents of the fourteen Puvvas.

(v) *Bhagavatī-viyāha-pannatti* (Bhagavatī-vyākhya-prajñapti). This fifth Aṅga, briefly called Bhagavatī, is partly in catechistic form (Mahāvīra replying to the questions of his principal disciple Goyama Indabhūti) and partly in the form of dialogue-legends and deals with Jaina dogmatics. The work gives a vivid picture of the life and work of Mahāvīra, his relationship to his disciples and contemporaries, as also an account of the predecessors of Mahāvīra and of pious ascetics, who attained great divinity.

(vi) *Nāyā-dhammakahāo* (Jñātādharmakathāḥ). This sixth Aṅga means 'Examples and religious narratives'. Consisting of two parts, Book I has 21 chapters, each of which describes an independent narrative, while Book II is more allied to the seventh and ninth Aṅgas; the story of goddess Kālī occurs here. The Digambara Jainas have given the title, *Jñātṛi-dharma-kathaṅga* to the sixth Aṅga of the Śvetāmbaras, viz., *Nāyā-dhammakahāo*.

(vii) *Uvāsagadasāo* (Upāsakadaśāḥ). This seventh Aṅga, consisting of ten chapters,

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prescribes the duties of the lay adherents; there are also legends of ten pious householders, most of them wealthy merchants, who were eventually converted to Jainism. The legends are told after a stereotyped pattern in the most monotonous manner.

(viii) *Antagaḍadasāo* (Antakṛiddaśāḥ). This eighth Aṅga deals with the pious ascetics; originally it consisted of 10 chapters but is now divided into eight sections. There are several comms. on it, including one by Abhayadeva Sūri.

(ix) *Anuttarovavāiyadasāo* (Anuttaraupapātikadaśāḥ). This ninth Aṅga, consisting of ten chapters, deals with pious ascetics, who have attained the highest regions of heaven. It is now divided into three sections with 33 lessons; there are several comms. on it. This Aṅga embodies the Kṛishṇa legend in a corrupted Jaina version, related so as to suit Jaina requirements; here Kṛishṇa is made into a pious Jaina.

(x) *Paṇhā-vāgaraṇāim* (Praśna-vyākaraṇāni). This tenth Aṅga, which is in the form of questions and explanations, deals in its ten sections with the five great vows and the five corresponding virtues.

(xi) *Vivāga-suyam* (Vipāka-śrutam). This eleventh Aṅga describes legends on the consequences of good and evil deeds. Goyama Indabhūti, the oldest pupil of Mahāvīra, sees various unhappy people, and at his request Mahāvīra explains by what actions in a former birth the person has deserved such misfortune.

(xii) *Diṭṭhivāya* (Dṛishtivāda). This twelfth Aṅga, a doctrine of the various views, has five divisions and deals with: (i) *Parikammam* (16 preparations for the right comprehension of *Sūtras*), (ii) *Suttāi* (88 Sūtras in which the heretical doctrines are confuted), (iii) *Puvvagae* (the 14 Puvvas), (iv) *Anuyoga* (legends of Tīrthaṅkaras and other great men) and *Chūliyā* (Addenda).

The existence of twelve Uvaṅgas (q.v.) or Upāṅgas is additional evidence of the fact that twelve Aṅgas once existed.

AṄGABĀHYA. General designation of the fourteen works outside the Aṅgas (q.v.), according to Digambaras. The first four such works in Prakrit are: *Sāmāyika, Chaturviṁśati-stava, Vandana* and *Prātikramaṇa* corresponding to the four sections of the second *Mūla-sutta* (q.v.). Besides these, the only texts to be found among the Aṅgabāhyas which also occur in the Canon of the Śvetāmbaras, are the *Desaveyāliya, Uttarajjhayaṇa* and *Vavahāra* (qq.v.).

AṄGARAṄGA. A Sanskrit work on erotics by Kalyāṇamalla of the 16th century.

ANGIRAS. One of the twenty traditional Sanskrit writers of original Smṛiti, whose date is uncertain. An *Aṅgiras-smṛiti* and a *Bṛihadaṅgiras-smṛiti* exist; references are found to a *Madhyama-aṅgiras.*

AṄGIRAS-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

ĀṄGLA-JARMANĪ-YUDDHA-VARṆANA. A history of the First World War (1914-18) in Sanskrit, written by Tirumala Bukkhapattanam Śrīnivāsāchārya, who flourished in the 1st quarter of 20th cent. A.D.

ANGREJA-CHANDRIKĀ. A Sanskrit work by Vināyaka Bhaṭṭa (1801), which deals with the British Dominion in India.

AṄGUTTARA-NIKĀYA. See *Sutta-piṭaka.*

ANIMA SEN GUPTA. A modern scholar, whose chief work is *Critical Study of the Philosophy of Rāmānuja.*

ANIRUDDHA BHAṬṬA (fl. 12th cent.). One of the early Smṛiti writers of Bengal, who is the author in Sanskrit of the Smṛiti digests called *Hāralatā* and *Piṭṛidayitā* (also called

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Karmopadeśini-paddhati) (qq.v.). A *Chāturmāsya-paddhati* is also attributed to him; Vallasena, king of Bengal, mentions him as his preceptor. Aniruddha was a resident of Vihārapaṭaka on the Gaṅgā, and was a Dharmādhyaksha.

ANJANEYA ŚARMĀ. A modern Sanskrit poet of Tirupatı, who has published in 1984 a short Suprabhāta on Venkateśvara.

ANNADĀCHARAṆA TARKACHŪḌĀMAṆI (b. 1862). A Sanskrit writer of Bengal, who later became Professor of Mīmāṁsā, Sāṅkhya and Yoga in the Benaras Hindu University. Besides several works on different Śāstras and on poetics, his poems are *Rāmābhyudaya* and *Mahāprasthāna* (both Mahākāvyas). His stray verses and poems have appeared in the Journals *Vidodaya* and *Saṁskṛita-Chandrikā* ; one of his poems is a lament on the bygone glories of India.

ANNAṀBHAṬṬA (fl. latter part of the 17th cent.). An Āndhra Sanskrit scholar and author of the celebrated *Tarka-saṅgraha* (q.v.) and its comm. called *Dīpikā* ; he wrote also *Mitāksharā* (a comm. on the Ashṭādhyāyī; q.v.), as well as *Uddyotana* (a comm. on *Kaiyaṭa's Pradīpa*).

ANNAṄGARACHĀRIAS, P.B. A modern writer of Kañchī, who tr. the Vaishnavite canonical hymns of the Tamil Ālwars into Sanskrit (Conjeevaram, 1947, 1951, 1953, 1954).

ANNAYĀCHĀRYA (fl. 11th cent.?). A Sanskrit writer, whose *Rāmānuja-vijaya* deals with the life of Rāmānujāchārya (q v.).

ANNAYĀRYA (fl. early 18th cent.). A Sanskrit writer, whose *Tattvaguṇādarśa* sets forth the comparative merits of Śaivism and Vaishṇavism in the form of a conversation between Jaya and Vijaya.

ANQUETIL-DUPERRON. See *Perron.*

ANTAGAḌADASĀO. See *Aṅga.*

ANTAKṚIDDAŚĀḤ. See *Antagaḍadasāo.*

ANTARAKATHĀ-SAṄGRAHA. A collection of Sanskrit narratives by Rājaśekhara; it contains a version of the Judgement of Solomon.

AṆUBHĀSHYA. A Sanskrit comm. by Vallabhāchārya (q.v.) on the *Brahma-sūtras* (q.v.) of Bādarāyaṇa; it propounds the Suddhādvaita system or pure monism. According to this work, Bhakti is both the means and the end; it is given by God and it comes by His grace. The teacher on earth is regarded as divine and receives divine honours.

ANUBHŪTISVARŪPĀCHĀRYA (fl. *c.* 1250). A Sanskrit grammarian and the traditional founder of the Sārasvata school. His *Sārasvata-prakriyā* contains only 700 Sūtras as against some 4000 Sutras of Pāṇini. See *Sārasvata-vyākaraṇa.*

ANUGĪTĀ. A part of the Sanskrit *Mahābhārata* (Book XIV. 16-51), which describes the spiritual instructions given by Kṛishṇa to Arjuna at the end of the Mahābhārata war. It also contains the legends of Utaṅka, the preservation of the foetus of Uttarā from the Brahmāstra hurled by Aśvatthāman and an account of the Aśvamedha yajña by Yudhishṭhira.

ANUKRAMAṆĪS. 'Indices' of Ṛishis, metres, deities and hymns, which, closely connected with the Vedāṅga literature, give the contents of the Vedic Saṁhitās with regard to different items; Śaunaka and Kātyāyana composed such Anukramaṇīs. *Bṛihaddevatā* and *Ṛigvidhāna*, ascribed to Śaunaka, deal with legends and the magic powers respectively and these are related to the *Ṛigveda.* Anukramaṇīs

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are also attached to the *Sāmaveda* and the Black and White *Yajurveda*. See *Vedāṅga*.

ANUMĀNA-DĪDHITI. The most celebrated Sanskrit work of Raghunātha Śiromaṇi, which is an authoritative comm. on the Anumāna-khaṇḍa of *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattva-chintāmaṇi-dīdhiti*.

ANU-NYĀSA. A Sanskrit grammar of the Bengal school of Pāṇini. See *Indu*.

ANUPAPĀTIKA. See *Uvavāiya*.

ANURUDDHA. A Buddhist writer and author of the Pali work, *Abhidhammamattha-saṅgaha* or *Abhidhamma-saṅgaha* (q.v.). He was born in Tamil country, lived in Tanjore and finally settled in the Mūlasomavihāra of Ceylon in about 1100. *Paramattha-vinichchhaya* and *Nāma-rūpa-Parichchheda* are two other philosophical works attributed to Anuruddha.

ANUTTARAUPAPĀTIKADAŚĀH. See *Aṇuttarovavāiyadasāo*.

AṆUTTAROVAVĀIYADASĀO. See *Aṅga*.

AṆUVAYA-RAYAṆA-PAIU (*Anuvratta-ratna-pradīpa*.) See *Lakkhana*.

ANUVRATA-RATNA-PRADĪPA. See *Lakkhana*.

ANUYOGADĀRA (*Anuyyagodvāra*). Sometimes counted among the Paiṇṇas (q.v.), but it is usually mentioned either before or after the Mūla-sutta (q.v.) as an independent text standing outside the group. It is an encyclopaedic Prakrit work dealing with everything a Jaina monk should know; it is in the form of questions and answers in prose interspersed with verses. While some profane branches of knowledge are also discussed, it contains an enumeration of 'false tradition', which according to this work, begins with *Rāmāyaṇa* and *Mahābhārata*. There are several comms. including one by Maladhara Hemachandra.

ANUYOGADVĀRA. See *Anuyogadāra*.

ANYOKTI-MUKTĀLATĀ-ŚATAKA. A Sanskrit work, consisting of 108 detached verses, in varied metres, by Śambhu (q.v.), the verses being allegorical and devoted to description of natural objects, feminine grace, etc.

APADĀNA. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

ĀPADEVA (early 17th cent.). Author of the *Mīmāṁsā-nyāya-prakāśa* (q.v.), popularly called *Āpadevī*, a guide-book for the *Purva-mīmāṁsā* philosophy. From *Smṛiti-kaustubha*, written by his son, Anantadeva, it is learnt that he came of a learned Mārāṭhā Brāhmaṇa family.

APARĀDITYA. Same as *Aparārka* (q.v.).

APARĀRKA (fl. probably first half of 12th cent.). Author of a huge Sanskrit comm. : *Aparārka-yājñavalkīya-dharma-śāstra-nibandha* (popularly known as *Aparārka*; q.v.) on the *Yājñavalkya-smṛiti* (q.v.). Also called Aparāditya, the author appears from his work to have been a Śīlahāra king born in the family of Jīmūtavāhana of the Vidyādhara race.

APARĀRKA. An authoritative Sanskrit commentary by Aparārka (q.v.) or Aparāditya, its full title being *Aparārka-yājñavalkīya-dharma-śāstra-nibandha*. Though a comm. on the *Yājñavalkya-smṛiti*, it is a sort of digest, because it cites numerous passages from different Smṛiti works, and discusses different views, finally giving its own conclusions. The work was probably composed after 1126.

APAROKSHĀNUBHŪTI. A Sanskrit metrical composition by Śankarāchārya (q.v.), in which he lays down his philosophical views.

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ĀPASTAMBA. One of the twenty traditional Sanskrit writers of original Smṛiti and author of a Gṛihya-sūtra, a Dharma-sūtra, a *Śrauta-sūtra*, a *Śulva-sūtra*, *Āpastamba-mantra-pāṭha* and Pitṛimedha-sūtra; the *Āpastamba-dharma-sūtra* is assigned by P.V. Kane to some period between 600-300 B.C. The Āpastamba school is supposed to have originated in South India.

ĀPASTAMBA-DHARMASŪTRA. See *Dharma-sūtra.*

ĀPASTAMBA-GṚIHYASŪTRA. See *Gṛihya-sutra.*

ĀPASTAMBA-ŚRAUTASŪTRA. See *Śrauta-sūtra.*

ĀPASTAMBA-ŚULVASŪTRA. See *Śulvasūtra.*

ĀPIŚ ALI. An ancient Sanskrit grammarian, mentioned in Pāṇinī's *Ashṭādhyāyī* (IV. 3.98).

APOHA-SIDDHI. A Sanskrit tract on Nyāya by Ratnakīrti (q.v.), according to which, words denote neither the positive objects nor negative ones. The essence of meaning consists in the simultaneous cognition of the positive and negative sides. All determinate objects have a positive nature which excludes others.

APPĀ DĪKSHITA. A Sanskrit writer, a favourite of king Shāhjī of Tanjore (r. 1687-1711) and author of *Śṛingāra-mañjarī-sāhajīya* (a drama describing the life and history of king Shāhjī), *Madana-bhūshaṇa-bhāṇa* (a drama of bhāṇa type) and *Gaurī-mayūra-champū.*

APPA RAO, P.S.R. A scholar, who in collaboration with P. Sri Rama Sastri wrote *A Monograph on Bharata's Nātya Śāstra* (Indian Dramatology: tr. from the Telugu original into English; 1967).

APPARĀYA. A Sanskrit author of a comm. on the *Amarakośa.* (q.v.); he flourished at the court of Siṅgabhūpāla (*c.* 1400).

APPĀ ŚARMĀ (fl. 20th cent.). A Sanskrit poet, whose chief work is Sanskrit tr. of the *Deserted Village* (Dharwar, 1915).

APPĀŚĀSTRĪ RĀSHĪVĀḌEKAR (1873-1913). A Sanskrit writer of Rāshīvaḍe in Kolhapur, whose writings appeared in the Sanskrit journal *Saṁskṛita-chandrikā*, of which he later became the editor. He bore the titles Vidyā-vāchaspati and Vidyālaṅkāra. His chief works are : *Svadeśīya-kathā* (a critical review of the British rule), *Lāvaṇyamayī* (a Sanskrit adaptation of Bankim Chandra's Bengali romance of that name), *Kṛishṇakāntasya-nirvāṇa*, *Indirā* (adapted from Bengali), easy comms. on some plays, Sanskrit tr. of "Alladin and Wonderful Lamp", *Durvṛittadhikkṛiti* (1907), *Prācham-bhugola-vijñānam* and a work on ancient Indian astronomy. Appāśāstrī was also a pioneer in developing the form called *Letters* as some of his letters published show.

APPĀ VĀJAPEYIN (fl. 20th cent.). A Sanskrit writer, whose *Sunīti-kusumamālā* (Kumbhakoṇam, 1927) is the tr. of the celebrated Tamil classic, *Tirukkural*, and is accompanied by the author's Sanskrit gloss.

APPAN, M.P. A modern Malayalam poet, who has rendered his select Malayalam poems into Sanskrit (Trivandrum, 1976-77).

APPAYYA DĪKSHITA. (1554-1626). A famous philosopher, who has contributed a good deal to the study of poetics. His chief Sanskrit works are : *Kuvalayānanda* (q.v.), *Chitra-mīmāṁsā*, *Vṛitti-vārtika* (all on poetics), *Lakshaṇa-ratnāvalī* (on dramaturgy) and *Prākṛitamaṇidīpa* (a comm. on Vararuchi's grammar). His views on poetics were subjected to a severe scrutiny by Jagannātha

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Paṇḍitarāja (q.v.) and thus a number of intricate and finer aspects of Sanskrit rhetorics came to be well-defined in this age. He is the author also of more than a hundred works on Advaita philosophy and Śaiva siddhānta, the important being : *Śivārkamaṇi-dīpikā* (a comm. on Śrīkaṇṭha's comm. on *Brahma-sūtras*), *Chaturmata-sārasaṅgraha* (summary of the doctrines of Madhva, Rāmānuja, Śaṅkara and Śrīkaṇṭha) and *Vedānta-kalpataru-parimala* (q,v.). He attempted to build up a synthesis between Vedantic monism, Śaivism and the Siddhānta or Āgama schools. His synthetic doctrine known as the *Ratna-traya-parīkshā*, seeks to establish the identity of Śaṅkara-Pārvatī and Śaṅkara-Nārāyaṇa concepts. He lived under the patronage of the Nāyakas of Vellore. Also called Appa or Apya, he is to be distinguished from Appayya, a son of his brother and author of *Alaṅkāra-tilaka*.

APPAYYA DĪKSHITA. (fl. 18th cent.). A Sanskrit writer of Edayattumaṅgalam, who, in his *Vinatā-bhañjana*, defends the Śaivite tenets.

APTE, VĀMAN SHIVARĀM. A modern scholar, whose chief works are *Practical Sanskrit-English Dictionary*, *Students English-Sanskrit Dictionary* and *Students Sanskrit Dictionary*.

APTE, VĀMAN TRIYAMBAK. A Sanskrit poet, whose *Śrīgurudeva Kathāmṛitam* (1971) deals with the life-history of R.D. Ranade, the scholar-philosopher.

APTE, VINĀYAKA MAHĀDEVA. A modern Indian scholar, whose chief works are Marathi tr. of *Ṛigveda*, *Social and Religious Life in the Gṛihyasūtras* (1939), *All about Vrata in the Ṛigveda*, *Non-Ṛigvedic Mantras Rubricated in the Āśvalāyana Gṛihyasūtras* : *Sources and Interpretation*, and *Ṛigvedic Mantras in Their Ritual Setting in the Gṛihyasūtras* (*with special reference to the Āśvalāyana-gṛihya-sūtras*), and articles on Puranic studies.

ĀRĀDHANA-ŚĀRA. A Prakrit metrical work by Devasenāchārya (q.v.) on the essence of worship.

ĀRAṆYAKA (Forest-texts). The concluding portions of or as appendices to the Brāhmaṇas (q.v.), written in Sanskrit. They are so called —it is generally supposed—because their contents are of so secret and uncanny character that they spelt danger to the uninitiated and had, therefore, to be learnt in the forest and not in the village. They deal neither with the performance, nor the explanation but with the mysticism and symbolism of the yajña, and priestly philosophy. Meditation, rather than performance, is the spirit of their teachings and they naturally substitute a simpler ceremony for the complicated one of the Brāhmaṇas. The Āraṇyakas themselves form a transition to the Upanishads, the oldest of which are either included in or appended to the Āraṇyakas, but it is often difficult to draw a line of demarcation between them. Indeed, the Āraṇyakas and Upanishads by themselves and not the system of philosophy based on them, were originally called "Vedānta", for the reason that they stand at the end of Veda, and being the most obstruse and mystical of the Śruti works, they were naturally taught to the pupil towards the end of his apprenticeship period and also because they formed the end of the daily Vedic-recital.

The Āraṇyakas rendered important service when they stressed the efficacy of the inner or mental yajña as distinguished from the outer or formal yajña and thus they helped to bridge the gulf between *karma-mārga*, which was the sole concern of the Brāhmaṇas, and the *jñāna-mārga*, which the Upanishads advocated.

Given below are all the Āraṇyakas—five in all—in their chronological order :—

(i) *Aitareya-āraṇyaka*. Appended to the

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Aitareya-brāhmaṇa of the *Ṛigveda*, it consists of 5 Books which are treated as separate Āraṇyakas. Āraṇyaka I deals with the Soma yajña from the ritual point of view; II is intermixed with theosophical speculation on Prāṇa and Purusha, and is Upanishadic in character, its last four chapters constituting the *Aitareya-upanishad*; III gives allegorical and mystical meanings of the Saṁhitā, Pada and Krama Pāṭhas (texts) and then vowels, semi-vowels, etc.; IV gives the few Mahānāmnī verses to be recited on the fifth day of the Mahāvrata ceremony, while V gives further details about the Nishkevalya śāstra recited at midday in the Mahāvrata. Thus these are clearly of the nature of appendices to the *Aitareya-brāhmaṇa*. Books I-III are attributed to *Aitareya Mahidāsa* himself, the author of the *Aitareya-brāhmaṇa*; IV to Āśvalāyana, while V to Śaunaka, teacher of Āśvalāyana, both being Sūtra-authors.

(ii) *Śāṅkhāyana* or *Kaushītaki-āraṇyaka*. The concluding portion of the *Kaushītaki-brāhmaṇa* of the *Ṛigveda*, which agrees very closely with the *Aitareya-āraṇyaka* in its contents. It consists of 15 Chapters : Chaps. III to VI constitute the *Kaushītaki-upanishad* (VI mentions Uśīnara, Matsya, Kāśī, Videha and Kuru-Panchāla), while XIII borrows chiefly from *the Bṛihadāraṇyaka*. The work is by a pupil of Śāṅkhāyana or even of his descendant. According to Weber, *Kaushītaki-āraṇyaka* was once separately available.

(iii) *Taittirīya-āraṇyaka*. A continuation of the *Taittirīya-brāhmaṇa* and attached to the Black *Yajurveda*, it consists of 10 Prapāṭhakas or Chapters, commonly called Araṇas, which are named from the words with which they begin. Chaps. I to VI are of a liturgical character : I and III deal with the manner of preparing certain sacred sacrificial fires, II to preparations to the study of scripture, while IV, V and VI with purificatory sacrifice and offerings to the Manes; VII to IX constitute the *Taittirīya-upanishad* and X, a very late addition to the Āraṇyaka, is called *Mahānārāyaṇa-upanishad*.

(iv) *Bṛihadāraṇyaka*. It is the 14th Book of the *Śatapatha-brāhmaṇa*, attached to the White *Yajurveda*. It is in name only an Āraṇyaka,the last six Chaps. of which constitute the celebrated Upanishad of that name. It is available in two recensions : Mādhyandina and Kāṇva. There is one more Āraṇyaka attached to the *Yajurveda*, called *Maitrāyaṇīya*, but this Āraṇyaka is popularly known as Upanishad of that name.

(v) *Talavakāra-āraṇyaka*. For the *Sāmaveda*, the only Āraṇyakas are the Āraṇyaka-like section of the *Chhāndogya-upanishad*, which belongs probably to the *Tāṇḍya-mahā-brāhmaṇa* and the *Jaiminīya-upanishad brāhmaṇa*, which is nothing but an *Āraṇyaka* of the Jaiminīya or Talavakāra school of the *Sāmaveda* and comprises the well-known *Kena* (or *Talavakāra*) *Upanishad*.

ARBMAN, E. A Swedish Indologist, whose chief work is *Rudra* (Uppsala, 1922). He sees in Rudra, a primitive popular deity, the prototype of Śiva.

ĀRCHA-JYOTISHA. A Sanskrit work, which is a summary of the astronomical knowledge of the Aryans upto about 2nd cent. A.D.

ARDHAMĀGADHĪ DICTIONARY. See *Ratnachandra*.

ARISIṀHA (fl. 13th cent.). A Sanskrit poet and son of Lavaṇasiṁha, who had the appellation Thakkura. Amarachandra (q.v.), who was Arisimha's friend and co-worker in literature, got 'Siddhasarasvatī' charm from him. They jointly composed *Kavikalpalatā* sūtras, with a comm., which is a practical book of advice to poets. Arisiṁha composed *Kavitā-rahasya* and *Sukṛitasaṅkīrtana* (q.v.), the latter a panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarāt. See *Someśvaradatta, Udayaprabha Sūri, Bālachandra Sūri*.

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ARJUNA-RĀVAṆĪYA. Same as *Rāvaṇārjunīya* (q.v.).

ARJUNA WĀDKAR. A modern Sanskrit poet, whose *Kaṇṭakāñjali* is a series of verses of satire on every topic of Independent India: politics, education, society, etc.

ARKA SOMAYĀJI, D A modern Sanskrit poet of Tirupati, who has published some Kāvyas in Sanskrit. His *Śrīmat Sītārāmānjaneyam* (1984) is an enlarged version of his *Prasanna-Ānjaneya*; in the process of revision, the author has added some 300 verses, describing the sea, the mountain, the seasons, etc. In 15 cantos, it deals mainly with the story of Sundara-kāṇḍa of the *Rāmāyaṇa*. It contains echoes from the *Meghadūta* and Vālmīki's *Rāmāyaṇa*.

ARMAND, JORGE. A modern scholar, whose chief work is : *Archaeological Excavations in Durkadi Nala* (An early Palaeolithic Pebble-Tool Workshop in Central India; 1983).

ARNOLD, EDWIN (1832-1904). An English poet, who composed *The Light of Asia* on Gautama Buddha.

ARNOLD, E.V. An English Indologist, whose chief works are *Vedic Metre in its Historical Development* (1905; a comprehensive treatise on Ṛigvedic metres) and *Literary Epochs in the Ṛigveda* (on the chronological groups in *Rigveda* on the basis of linguistic criteria).

ĀRSHEYA-BRĀHMAṆA. See *Brāhmaṇa.*

ARTHASAṄGRAHA. A famous Sanskrit work on Mīmāṁsā philosophy, by Laugākshi Bhāskara (q.v.).

ARTHAŚĀSTRA. One of the earlist extant Sanskrit treatises on politics and statecraft, composed by Kauṭilya (q.v.) or Chāṇakya, who is reported to have been the Prime Minister of Chandragupta Maurya (4th cent. B.C.). The work holds a place in India as *The Prince* by Machiavelli has in Europe. Though the earliest extant work of this class, it contains references to a large number of treatises of no less than five schools and of thirteen individual writers, which were considered as authoritative in his days. Many of these are also mentioned in the *Mahābhārata*, which deals with the subject under the name 'Rājadharma'. The *Arthaśāstra*, however, surpassed all the previous works and came to be regarded as the standard work on the subject.

The work is divided into 15 *adhikaraṇas* with 180 *prakaraṇas*; by another device, perhaps a later one, it is divided into *adhyāyas*, separated from one another by the insertion of verses summarising the subject of each *adhyāya*. Its aim is stated to be that of laying down means for the acquisition and maintenance of dominion over the earth. The various topics discussed Adhikaraṇa-wise are: (1) the education and discipline of princes; the qualification of ministers and ministerial officers; the different kinds of spies; measures of a king's personal safety; the daily duties of a king; (2) the superintendents of different departments and the departments themselves; the administration and fortification of towns, industrial establishments, regulation of prostitution, etc.; (3) civil law; (4) repression of evil-doers and criminal law; (5) methods to remove state-enemies including an undesirable minister and filling the treasury of the king; salaries of government servants; (6) seven elements of politics, inter-state relations; (7) six political expedients; (8) vices of the kings, and calamities, such as floods, fire, etc. to the State; (9) and (10) miiltary campaigns; (11) dissension among hostile aristocracies; (12) means by which a weak king may win wars; (13) capture of fortified cities; (14) recipes for preparing powders and mixtures to produce illusive appearances,

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spread diseases, cause murder, blindness or madness; (15) description of the plan of the work; 32 methodological principles used in the discussion.

The form of the work is said to be a combination of *Sūtra* and *Bhāshya* (comm.). The term *sūtra* probably applies to the headings of the *prakaraṇas*, and the rest is a comm. on it with a certain mixture of verses. Its language is correct Sanskrit and its style, though generally simple, is enigmatic at places. The presence of many obscure and technical terms renders the work at times difficult to understand.

Some scholars are of the opinion that it is not a work of Kauṭilya, but rather of a school which followed his views. As a matter of fact, ever since its publication in the year A.D. 1909, there has been a prolonged controversy as regards its authenticity and date, which does not seem to have been finally settled even now.

ARTOLA, GEORGE T. A modern Indologist, whose chief studies are : *Panchatantra Manuscripts from South India* (Madras, 1957) and *Ten Tales from the Tantropākhyāna* (Madras,1965); he worked also on the Kaṇika Nīti in the *Mahābhārata*.

ARUN BHAṬṬĀCHĀRJEE. A scholar, whose chief work is : *Greater India* (1981).

ARUṆAGIRI NĀTHA I. A Sanskrit poet and dramatist, patronised by Paruḍhadevarāya or Devarāya II of the Vijayanagara (1422-48). He was son of Rājanātha I and Abhirāmāmbikā; his maternal grandfather Abhirāma was a scholar in Śrīkaṇṭhāgama and was known as Ḍiṇḍimaprabhu (Ḍiṇḍima I). Aruṇagiri Natha's fame was always proclaimed by beat of *ḍiṇḍima* and he was therefore called *Ḍiṇḍima-kavi-sārvabhauma* (Ḍiṇḍima II); he vanquished Kavimalla in disputation. His *Somavalli-yogānanda*, a *Prahasana*, ridicules in humorous vein the amorous overtures of an ascetic to a fallen married woman.

ARUṆAGIRI NĀTHA II (Kumāra Ḍiṇḍima or Ḍiṇḍima IV). A Sanskrit dramatist, who was son of Rājanātha II. Patronised by Vīranarasiṁha of Vijayanagara (r. 1505-9) and Kṛishṇadeva Rāya (r. 1509-29), he was versed in many languages and bore the title *Ḍiṇḍima-kavi-sārvabhauma* and *Kavirājarāja*. He is the author of the *Vīrabhadra-vijaya* (q.v.), a *Ḍima*, enacted at the festival of Rājanātha at Bhūpatirāyapuram.

ĀRUR BHAṬṬATIRI (fl. 1830). A Sanskrit poet, who was patronised by king Rāma Varma of Cochin. Also called Vandārubhaṭṭa, he is the author of *Uttara-naishadha*, describing the later life of Nala; the work replaces in a measure the lost portion of Śrīharsha's *Naishadha-charita* (q.v.) and must be regarded as a sequel to it.

ARVIND SHARMĀ. A modern scholar, who is the author of *Spokes of the Wheel* (on Buddhism), *Textual Studies in Hinduism* and *Religious Ferment in Modern India* (with Hal W. French).

ĀRYABHAṬA. (b. A.D. 476). An Indian astronomer and mathematician, who was probably born at Kusumapura or Pāṭaliputra. His extant works in Sanskrit are : *Āryabhaṭīya* (q.v.), *Daśagītikā-sūtra* and *Āryāshṭaśata*; he appears to have written also the *Sūrya-siddhānta-prakāśa* a comm. on the *Sūrya-siddhānta*. Āryabhaṭa was the first to treat Mathematics in relation to astronomy and to hold that the earth was a sphere and rotated on its axis, and that the eclipses were caused by the shadow of the earth falling on the moon. He also taught that the daily rotation of the heavens was a mere appearance due to the axial rotation of the earth. In the solution of quadratic equations and the application of algebra to geometry and astronomy, he anti-

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cipated some of the discoveries of modern algebra. He also arrived at a remarkably accurate value of π, viz. 3.1416 and used letters of the alphabet to indicate numerals. His mathematical system is based on the decimal place-value system, unknown to other ancient peoples, but which is now in use throughout the civilised world. With the doubtful exception of the Bakhshali manuscript which is referred by some to *c.* A.D. 200, the earliest use of the system occurs in the *Āryabhaṭīya*, and it is found in all later mathematical works. The importance of this system for the development of Science in general and of Mathematics in particular, cannot be exaggerated. Thus Āryabhaṭa deservedly occupies a very high place among Indian astronomers and has had many followers and commentators.

ĀRYABHAṬA II (fl. *c.* A.D. 950). A Sanskrit writer on Mathematics and astronomy and author of the *Ārya-siddhānta* (q.v.; also called *Āryabhaṭa-siddhānta* or Mahāsiddhānta); he was known to Alberuni.

ĀRYABHAṬĪYA. A Sanskrit work by Āryabhaṭa (q.v.), written in verse couplets, which gives the rules of Mathematics as known in the author's time. Most of this work deals with astronomy and spherical trigonometry, the remainder consisting of 33 rules in arithmetic, algebra and plane trigonometry, including quadratic equations, the sums of powers of the first *n* natural numbers and a table of sines. The work was pub. in Sanskrit at Leiden in 1874 (French tr. 1879).

ĀRYA DEVA (fl. *c.* A.D. 250). A Buddhist Sanskrit poet, also called Deva. He was known as Kāṇadeva (the one-eyed Deva) and Nīlanetra (the blue-eyed one). From Hiuen Tsang and I-tsing it is learnt that he was a pupil of Nāgārjuna (q.v.), who appointed him as his successor. Arya Deva's biography was tr. into Chinese by Kumārajīva (*c.* A.D. 405). Besides *Chatuḥśatikā* (q.v.), which displays author's good power of irony, the *Hastavāla-prakaraṇa* or *Mushṭi-prakaraṇa* is attributed to him. Two short treatises, ascribed to Arya Deva, are tr. in the Chinese *Tripiṭaka*. The work, called *Chittaviśuddhi-prakaraṇa* is sometimes attributed to him.

ĀRYA MUNI (b. *c.* 1853). A Vedic scholar, who also composed *Dayananda Mahākāvya* (in Hindi; 1924). His *Upanishad Bhāshya*, a comm. on the ten principal Upanishads, refutes the doctrine of non-dualism. His other works are : *Vaidika Kāla kā Itihāsa* (1925), a comm. on the six schools of Hindu philosophy, Hindi tr. of *Sāṅkhya-pravachana-sūtra*, and jointly with Śivaśaṅkara Kāvyatīrtha, a comm. on the *Ṛigveda* (only on the portion, on which Dayānanda Sarasvatī did not comment).

ĀRYĀ-SAPTAŚATI. A Sanskrit collection by Govardhana (fl. 12th cent. A.D.) of 700 stanzas in the Āryā metre, the verses being on various subjects, erotic in character. Govardhana seems to have used Hāla's *Sattasai*, a Prakrit poem, for his model. The stanzas are arranged in an alphabetical order and the scenes depicted lack the variety of Hāla's poem. The poet refers to Lakshmaṇasena in his poem as a master of arts. There are comms. on it by Gokulachandra, by Ananta, son of Tryambaka, by Gaṅgārāma and one anonymous.

ĀRYĀ-SAPTAŚATĪ. A Sanskrit work by Viśveśvara, composed on the model of Govardhana's work.

ĀRYĀSHṬAŚATA. A Sanskrit work by Āryabhaṭa on astronomy. Its 108 verses in Āryā metre are divided into Gaṇita (33 stanzas on mathematics), Kālakriyā (25 stanzas on measurement of time) and Gola (50 stanzas on the sphere).

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ĀRYĀ-SIDDHĀNTA. A Sanskrit work on astronomy, by Āryabhaṭa II, also called *Āryabhaṭa-siddhānta* or *Mahāsiddhānta.* Assigned to *c.* 950, in its numerical notation it differs entirely from Āryabhaṭa; it consists of 18 chapters.

ĀRYA ŚRUTAKĪRTI (fl. 1123). A Sanskrit grammarian and author of the *Pañchavastu*, a recast of the *Jainendra-vyākaraṇa* (q.v.) for beginners.

ĀRYA ŚŪRA (fl. 3rd or 4th cent. A.D.). A Sanskrit writer and author of the Sanskrit rendering of Jātaka tales in the form of *Jātakamālā.* The Chinese traveller I-tsing mentions the *Jātakamālā*, and frescoes of Ajanta bear out the existence of the text at that time. The stories are in the form of fables, anecdotes and tales in prose interspersed with verse. Nearly all of the tales are extant in the Pali Jātaka book, and twelve of them are also found in the Pali *Chariyāpiṭaka* (q.v.). The tales describe the life of Buddha in his former births and also illustrate the *pāramitās*, the various perfections, ascribed to the Buddha to be. The *Jātakamālā* was rendered into Chinese in A.D. 434 and Ārya Śūra, therefore, probably lived in the 3rd or 4th cent. A.D. His prose and verse alike are careful and polished, and, though he is not averse to the use of fairly long compounds, especially in prose, he employs them naturally and is seldom obscure.

ĀRYA-VIDHĀNA. See *Viśveśvaranātha Reu.*

ĀRYENDRA ŚARMĀ. See *Śarmā, Āryendra.*

ĀRYODAYA-KĀVYA. See *Gangāprasāda Upādhyāya.*

ĀŚĀDHARA (d. 1240). A Jaina Sanskrit poet of Mālwā, and author of more than twenty works, the *Sāgara-dharmāmṛita* and *Anāgāra-dharmāmṛita* being the most famous. He wandered from place to place due to fear of harassment by the Muslim raiders, and makes mention of five kings of his time: Vindhya-varmā, Subhaṭa-varmā, Arjuna-varmā, Devapāla and Jaitugideva. He was reputed as 'Kali-Kālidāsa' due to his poetic attainments.

ASAGA (fl. *c.* 853). A Jaina Sanskrit poet and author of the *Vardhamāna-charita* (also called *Mahāvīra-charita* or *Sanmitra-charita*), an epic in 18 cantos dealing with the life of Mahāvīra. According to the Praśasti occurring at the end of a MS. of this work, Asaga composed eight works, including the present one, at Dharalā in Choḷadeśa in *c.* 853.

ASAHĀYA (fl. between 600 and 700). A Sanskrit commentator on the *Nārada-smṛiti* (q.v.); from quotations elsewhere, it would appear that he commented on the works of Gautama and Manu. The commentator has been quoted by Medhātithi.

ASAṄGA (fl. 4th cent.). A Buddhist Sanskrit poet-philosopher and a pupil of Maitreya. He appears to have been born in a Brāhmaṇa family in Purushapura (Peshawar) and was originally a follower of the Sarvāstivāda school. The Vijñānavāda school is represented by Asaṅga's *Yogāchārabhūmi-śāstra* and the *Mahāyāna-sūtrālaṅkāra* in verse, with comment. Apart from these, he wrote ten other works which are available in Chinese and Tibetan translations, e.g., *Bodhisattovabhūmi.*

ĀŚCHARYA-CHŪḌĀMAṆI. See *Chūḍāmaṇi.*

ASHṬĀDHYĀYĪ. The earliest extant and the most authoritative Sanskrit grammar by Pāṇini (q.v.), dealing with the then spoken language, which was more akin to the prose of the Brāhmaṇas than to the Classical Sanskrit Literature and this explains the absence

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in later literature of many forms and expressions explained by the great grammarian.

Comprising of some 4,000 Sūtras, divided into *ashṭa adhyāyas* (eight chapters), each of which further sub-divided into four sections called Pādas, it also contains *Vārtika-sūtra* (supplementary rules) by Kātyāyana (q.v.). The work is aimed chiefly to describe the *bhāshā*, or the current medium of expression. The Vedic usages are marked out by such terms as *chhandasi*, *nigame* or *mantre*. Eminent Western scholars consider Pāṇini's grammatical system as the most scientific in the world. The work mentions a few earlier grammarians, e.g., Śākaṭāyana, Śaunaka, Āpiśali, Śākalya, Senaka, Sphotāyana, which indicates the existence of a long tradition of grammatical studies before the days of Pāṇini.

ĀSHṬAMĪ-MAHOTSAVA-CHAMPŪ. A Sanskrit poem by Nārāyaṇa Bhaṭṭa (q.v.), which gives a detailed and interesting account of the annual festival of the Śiva temple at Vaikom in Kerala.

ASHṬAMŪRTI (fl. *c.* 16th cent.). A Sanskrit scholar, who commented in his *Āmoda* on Bāṇabhaṭṭa's *Kādambarī*; the work is in verse.

ASHṬĀṄGA-HṚIDAYA-SAṀHITĀ. A Sanskrit metrical work on Āyurveda, by Vagbhaṭa II (q.v.), though some scholars are of the view that one Vāgbhaṭa wrote both this work and the *Ashṭāṅga-sangraha* (q.v.). Dealing with the usual eight topics of Āyurveda and like *Ashṭāṅga-sangraha*, divided into six sections (*sthānas*), the *Sūtra-sthāna* of this work is regarded even better than that of Charaka and Suśruta (qq.v.). It also deals with surgery and was quoted in an Arabic work in A.D. 888. It was tr. into the Tibetan language.

ĀSHṬTĀṄGA-SAṄGRAHA. A Sanskrit work on Ayurveda, by Vāgbhaṭa I (q.v.), though some scholars think that this and the *Ashṭāṅga-hṛidaya-saṁhitā* (q.v.) were written by one Vāgbhaṭa. In prose and verse, it deals with the eight topics of Āyurveda. Its six sections are: *Sūtrasthāna* (40 chapters), *Śārīra-sthāna* (12), *Nidāna-sthāna* (16), *Chikitsā-sthāna* (40) *Kalpa-sthāna* (8) and *Uttara-sthāna* (50 chapters). Following and even reproducing portions of the *Suśruta-saṁhitā*, (q.v.), it quotes verses from the *Yoga-śataka*, which is a little anterior to I-tsing (7th cent. A.D.). The work probably was written during 7th and 10th centuries. There is also a Tibetan version of it.

ASHṬASĀHASRIKĀ PRAJÑĀPĀRAMITĀ. Perhaps the earliest of the Sanskrit writings known as *Prajñapāramitās* (q.v.). In its 32 chapters, it contains dialogues between the Buddha and his disciples Subhūti, Śāriputra and Pūrna Maitrayaṇīputra, and often the lord of gods, and sometimes a Bodhisattva joins them. Its contents have been expanded into larger works and condensed to form shorter ones.

ASHṬĀVIṀŚATI-TATTVA. See *Smṛiti-tattva.*

ASĪM KUMĀR CHATTERJEE. A modern scholar, whose chief work is *A Comprehensive History of Jainism, upto 1000* A.D.

ASSALĀYANA-SUTTA. Sutta No. 93 of the *Majjhima Nikāya* (q.v.).

ĀSURI ANANTĀCHĀRYA. A Sanskrit writer, whose *Champūrāghava* (1868) in *Champū* is on the story of Rāma.

AŚVA-CHIKITSĀ. A Sanskrit work on horse-lore, attributed to Nakula and assigned to a period before A.D. 1000. See *Aśva-śāstra.*

AŚVAGHOSHA. A famous Buddhist Sanskrit poet and dramatist, believed to be a contemporary of king Kanishka (A.D. 78-106) or according to Chinese tradition, his preceptor.

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Son of Suvarṇākshī and a resident of Sāketa, he was a Brāhmaṇa by caste but embraced Buddhism. He had the titles Bhikshu, Āchārya Bhadanta, Mahākavi and Mahāvādin ; it is said that he proved his worth by making the horses listen to his lectures, leaving aside the fodder and thus was called Aśvaghosha. One of the founders of the Mahāyāna sect, his chief works are : *Saundarānanda*, *Buddha-charita* (Mahākāvyas), *Śāriputra-prakaraṇa* (drama) (qq.v.). Fragments of two other dramas discovered with *Śariputra-prakaraṇa* at Turfan in Central Asia, are also ascribed to him on the ground that all three of them are contained in the same manuscript and that in a general way they have the appearance of Aśvaghosha's works. The titles of these two dramas are missing and the full stories are not available. One of them seems to be an allegory, for it introduces such figures as *Buddhi* (Wisdom), *Kīrti* (Fame) and *Dhṛiti* (Firmness). The other drama seems to be more interesting and humorous. The figures comprise the hero Somadatta, a *hetaera*, a Vidūshaka, a rogue (*dushṭa*), a prince, Śāriputra and Maudgalyāyana. The very scanty material offered by these two dramas does not permit any conclusions about them. On the whole, the Sanskrit of these fragments contains very few errors ; among the Prākrits used are three varieties, somewhat like old Māgadhī, old Ardha-Māgadhī and old Śaurasenī. To the poet and philosopher, are also ascribed the *Mahāyāna-śraddhotpāda* (discussing the early Mahāyaṇa views), the *Vajra-sūchi* (attacking the caste system), and the *Gaṇḍīstotragāthā* (proving author's metrical skill and his comprehension of the power of music).

Aśvaghosha's style belongs to that variety which later on came to be styled as Vaidarbhī : it is simple in diction and clear in meaning, in spite of the author using certain words which later became obsolete in their peculiar nuances. His language fairly agrees with standard Sanskrit though a few irregularities are found. He is the earliest Buddhist poet and philosopher to use Sanskrit.

AŚVALĀYANA (fl. 4th cent. B.C. or earlier). Supposed to be a pupil of Śaunaka (q.v.), he is the author of the *Āśvalāyana-gṛihyasūtra* and *Āśvalāyana-śrauta-sūtra* (qq.v.).

ĀŚVALĀYANA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

ĀŚVALĀYANA-ŚRAUTASŪTRA. See *Vedāṅga* (Kalpasūtra).

AŚVA-ŚĀSTRA. A Sanskrit work on horse-lore, ascribed to Nakula, traditionally one of the five Pāṇḍavas; also called *Śālihotra*, in which case it is attributed to Bhoja or even to the sage Śālihotra. Appearing to be a compilation, it deals with : "praise of horses, eulogy of Raivata and others, the recitation of whose names is considered to ward off evils to horses, winged horses of old and the gradual loss of their wings, good and bad signs of horses, auspicious neigh of horses, various kinds of smell on the bodies of horses indicating good or evil, gaits of horses, nature of horses, types of horses depending on the lands in which they are born, determination of the age of horses, complexion, training, rules about riding horses, etc." Its date is uncertain.

ASVATI TIRUNAL (1756-94). Yuvarāja of Travancore, whose *Vañchīśastava* in Sanskrit prose is a eulogy of Kārtika Tirunal Rāmavarmā Mahārāja of Travancore. In this work, poetic exaggeration is mellowed by fact.

AŚVA-VAIDYAKA. A huge Sanskrit treatise by Jayadatta Sūri (q.v.), dealing with horse-diseases and their respective treatment.

AŚVINĪ MAHĀRĀJĀ. Same as Rāmavarma-vañchi Yuvarāja (q.v.).

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ATHARVAVEDA. See *Veda.*

ATHARVAVEDA PRĀTIŚĀKHYA. See *Prātiśākhya.*

ATKINS, SAMUEL D. A modern American Indologist, who wrote a dissertation on *Pūshaṇ* in the *Ṛigveda,* with an appendix of the *Pūshaṇ*-hymns with Eng. trranslation. He has discussed also meanings of rare Vedic words and some *Sūktas* in the Journal of the American Oriental Society. He has prepared an Index of the *Visarga* in the Vedic texts with a view to studying its behaviour.

ĀTMABODHA. A Sanskrit philosophical poem in 67 stanzas by Śaṅkarāchārya (q.v.).

ĀTMĀNANDA (*c.* 1150-1250). A Sanskrit scholar, who commented on some portions of the *Ṛigveda.* He interprets the *Ṛigveda* hymn (I. 164) from the point of view of the Advaita school of Vedānta.

ĀTMA-TATTVA-VIVEKA. A Sanskrit work, also called *Bauddhādhikkāra,* by Udayana (q.v.), which assails the Buddhists, who developed an important school of thought which influenced the Nyāya philosophy.

ĀTREYA ŚRĪNIVĀSA (18th cent.). A Sanskrit poet, who is known for his *Kuchaśatakam.*

ATRI. One of the twenty traditional writers of original Smṛiti; an *Ātreya-dharmaśāstra* exists. Besides, there are several works styled *Atri-smṛiti* or *Atri-saṁhitā.* Two works called *Vṛiddhātreya-saṁhitā* and *Laghu-atri* are also known. Atri is mentioned in the *Manu-smṛiti.*

ATRIDEVA VIDYĀLAṄKĀR. A modern Sanskrit scholar, whose chief works are: *Saṁskṛita Sahitya-meṅ Āyurveda* and Hindi tr. of *Charaka-saṁhitā,* of *Ashtāṅga-saṅgraha* and of *Ashtāṅga-hṛidaya.*

ATTANAGALU-VIHĀRA-VAṀSA. A Pali chronicle in prose and verse, composed in the 2nd half of 13th century. It describes the history of the temple of Attanagalla, giving an account of the life of king Siri-saṅghabodhi and his queen.

AṬṬHAKATHĀ. Generic designation of commentaries in Pali; Sanskrit *Artha-kathā.*

ATTHASĀLINĪ. A Pali comm. by Buddhaghosha (q.v.) on *Dhammasaṅgaṇi* (q.v.), included in the *Paramattha-kathā* (q.v.). Besides explaining technical terms of Buddhist psychology, the *Atthaśālinī* contains some historical and geographical information. The introduction gives the contents of the Abhidhamma texts and discusses various textual problems. It exhibits more freshness and originality in treatment, though it is less scholastic in style as compared to *Visuddhimagga* (q.v.). Kosambi, however, expresses doubt about Buddhaghosha's authorship of this work.

ATTHAVIBHĀVANĪ. Same as *Abhidhammavibhāvanī* (q.v.).

ATUL CHANDRA CHAKRAVARTI. A Sanskrit scholar of Calcutta, who has traced the Kṛishṇa story in Sanskrit literature (1976-77).

ATULA (fl. 11th cent.). A Sanskrit poet and author of the *Mūshikavaṁśa* (q.v.), a historical poem, describing in 15 cantos, the kings of Mūshika, i.e., of South Travancore.

ĀTURAPRATYĀKHYĀNA. See *Āura-Pachchakkhāṇa.*

AUBOYER, J. See *Haertel, H.*

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AUCHITYA-VICHĀRA-CHARCHĀ. A unique Sanskrit work on poetics by Kshemendra (q.v.), which contains Kārikās with his own Vṛitti, and illustrations taken from various works. The work develops the concept that Auchitya (appropriateness or propriety) is the essence of Rasa. Propriety is the life of all poetical compositions because Guṇa, Alaṅkāra, and Rasa, used improperly, not only do not beautify the poem, but lose their own beauty also. Profuse with illustrations, it incorporates the author's criticism of what he considers to be defects.

AUFRECHT, THEODOR (1821-1907). A brilliant German Sanskritist, who was the author of several catalogues of Sanskrit manuscripts, the most important of these being *Catalogus Catalogorum*.

Born in Leschnitz, Upper Silesia, Aufrecht went to Berlin to study classical philology and Oriental languages. He concluded his studies with a thesis : Accents of Sanskrit Compounds, for which he obtained the doctor's degree in 1847. In 1950, he was appointed a Lecturer in Berlin and together with his friend A. Kuhn he issued 'Journal for Comparative Linguistics'.

In 1852, Aufrecht migrated to Oxford to assist Max Mueller in the publication of the *Ṛigveda* with Sāyaṇa's commentary. Aufrecht published the text *Ṛigveda in Roman Characters* in 1861-63; he was the first to get the credit of publication of full *Ṛigveda*, of course, the text being in Roman script. He catalogued the Sanskrit manuscripts in the Bodleian Library in Oxford (2 vols. 1859-64) as also the Sanskrit manuscripts in the Library of Trinity College, Cambridge. He published critical editions of a grammatical work Ujjvaladatta's *Uṇādisūtras* (Bonn 1859) and a lexicographical one, Halāyudha's *Abhidāna ratnamālā* (1861). After working as Professor of Sanskrit and Comparative Philology in the University of Edinburgh, he came to Bonn as Professor of Sanskrit and lectured till 1889. While in Bonn, he published the 2nd ed. of the *Ṛigveda* and the *Aitareya-brāhmaṇa* of *Ṛigveda* with extracts from Sāyaṇa's comm., glossary, index of verses from *Ṛigveda* and notes (1879). He wrote many papers, chiefly on Indian literary history.

It was after his retirement that he began working on the *Catalogus Catalogorum* (3 vols., 1891, 1896 and 1903), in which all the manuscripts known up to that time (exclusive of Buddhist and Jaina ones) were mentioned, as also names of all the known works of authors of Indian literature. Aufrecht made use of European catalogues and the catalogues of Sanskrit works in India, combining them into a general index of all Sanskrit works and their authors. This catalogue is a mine of information on the whole of Sanskrit literature listed in alphabetical order together with the commentaries and their authors. The "Catalogus Catalogorum Institute" in Madras took up work on this catalogue in 1935. In addition, Aufrecht compiled catalogues of the Sanskrit manuscripts in the Libraries in Florence and Leipzig. His last catalogue of the Royal Library, Muenchen, appeared posthumously in 1909.

On Vedic religion, Aufrecht was of the view that worship of the oldest Ṛigvedic gods : Savitṛi, Varuṇa, Dyauḥ and Vishṇu seemed to be superseded by the worship of newer gods. Along with Weber, he started translating *Atharvaveda* into German, but the project remained incomplete.

For the general public, Aufrecht wrote one book : *Blueten aus Hindostan* (Flower from Hindustan; Bonn, 1873). It contains his trs. of Indian poems as well as a few of his own poems.

AUNG, SHWE ZAN (fl. early 20th cent.). An Indologist, whose chief work is *A Study in Visuddhimagga-gaṇṭhi* (1910-12).

ĀURA-PACHCHAKKHĀṆA. See *Paiṇṇa*.

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AUROBINDO (1872-1950). A celebrated Yogi and Sanskrit scholar, whose *Hymns to Sacred Fire* (Pondicherry, 1952) is a tr. with notes of Agni-sūktas of the *Ṛigveda*; *Vedic Glossary* is a dictionary of meanings of Vedic padas made by Aurobindo, and prepared by A.B. Purāṇī. His *Secret of the Veda* and *On the Veda* (Pondicherry, Reprint 1964) give spiritual interpretation to some of the Vedic sūktas; he believes that the Vedic deities are representative only of the spiritual elements. He wrote also *Essays on the Gītā* and on Bankim, Tilak and Dayānanda.

AVADĀNA. Name of a class of Buddhist works in Sanskrit, which are stories of the past lives of Bodhisattva. The important works, belonging to this class of literature, are : *Āvadāna-śataka*, *Divyāvadāna*, *Mahāvastu* and *Lalita-vistara* (qq.v.).

AVADĀNA-KALPA-LATĀ. A Sanskrit work in Kāvya style by Kshemendra (q.v.). Belonging to Avadāna (q.v.) literature, it consists of 48 chapters. Its 108th tale was added by Kshemendra's son Somendra. The work is also called *Bodhisattv. vadāna-kalpa-latā*.

AVADĀNA-ŚATAKA. Probably the oldest Sanskrit Avadāna which is a collection of 100 (*śataka*) tales on heroic deeds. Of Buddhistic origin, each '*avadāna*' refers to the story of the past and draws a moral out of it, they are intended to prove that the life of a person is shaped by the nature of his deeds in the previous births. The author of this collection is not known; the stories, however, must be pretty old (1st or 2nd cent. A.D.) since the work is reported to have been rendered into Chinese in the middle of the 3rd cent. A.D. The tales are arranged into ten decades, each dealing with a certain subject. The first four decades deal with stories of pious deeds by which one can become a Buddha; the fifth with soul in torments ; the sixth with men and animals reborn as gods; the last four with deeds necessary for becoming an Arhat. 'There is nothing artistic in the arrangement of the tales, their principal purpose being edification and not mere amusement.'—*HCIP*, II, 268.

AVALOKA. A Sanskrit comm. by Dhanika (q.v.) on *Daśarūpaka* (q.v), which is extremely helpful in understanding the original work.

AVALOKITEŚVARA-GUṆA-KĀRAṆḌAVYŪHA. See *Kāraṇḍa-vyūha*.

AVALON, ARTHUR. See *Woodroffe, Sir John*.

AVANINDRA KUMĀR. A modern Sanskrit scholar, whose chief work is : *Archaic Words in Pāṇini's Ashṭādhyāyī* (1981).

AVANTA. See *Vīracharita*.

ĀVANTISUNDARĪ-KATHĀ. A fragmentary Sanskrit prose work, which is believed by some scholars to be the lost *Pūrvapīthikā* of the *Daśakumāra-charita* (q.v.) of Daṇḍin.

AVANTISUNDARĪ-KATHĀSĀRA. Same as *Avantisundarī-kathā* (q.v.).

ĀVASSAYA. See *Mūlasutta*.

ĀVAŚYAKA. See *Āvassaya*.

AVERY, JOHN. An American Indologist, whose chief work is *A Contribution to the History of Verb-Inflection in Sanskrit* (1875).

AVIMĀRAKA. A Sanskrit drama in six Acts by Bhāsa (q.v.), based on some folklore.

Vishṇusena, son of the king of Sauvīra, becomes a member of a sheep-killer class for a year, along with his family by the curse of Dirghatapas. While thus residing incognito in the town of his maternal uncle, king Kuntibhoja, he kills the demon Avi, and becomes famous

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by the name of Avi-māraka. Once, he saves Kuntibhoja's daughter Kuraṅgī from the clutches of an infuriated elephant; knowing this, Kuntibhoja wants to marry her to Avimāraka, but he cannot do so, as Avimāraka is of a low caste. But Kuraṅgī and Avimāraka meet, grow in mutual amour, and the love reaches a climax. Through Dhātri's contrivance, Avimāraka once enters Kuraṅgī's chamber. Coming out and finding it difficult to meet his beloved frequently, he resolves to die by throwing himself down from a hill. At this time, a Vidyādhara comes and gives him a ring by the power of which he can secretly enjoy the companionship of Kuraṅgī every night with a buffoon of his as his comrade. Kuntibhoja, on finding him there, becomes perplexed and thinks of marrying her to Jayavarman, another nephew of his on the sister's side. Then Nārada appears and reveals the identity of Avimāraka who is not in fact the son of the Sauvīra king, but the son of Agni by Sudarśanā, the wife of the king of Kāśī, who gave him over on his birth to Suchetanā, his sister and wife of the Sauvīra king. The couple is married publicly with celebrations.

AWASTHĪ, AVADH BIHARĪ LAL. A modern scholar, whose chief works are : *Studies in Skanda-purāṇa* (4 Pts., 1976 ff.) and a study in Hindi of *Garuḍa-purāṇa* (1968).

ĀYĀRADASĀO. See *Chheya-sutta.*

ĀYĀRAṄGA-SUTTA. See *Aṅga.*

ĀYĀRAṄGA-SUTTA. A work in Prakrit prose and verse, believed to be the work of Sudharmasvāmin, the fifth Gaṇadhara. Consisting of 24 sections (one of which is supposed to have been lost long ago), it contains rules and regulations for a Jaina saint. There are many comms. on this work.

AYER, C.V.N. A modern scholar, whose chief work is *Origin and Early History of Śaivism in South India.*

AYODHYĀ PRASĀDA, B.A. (1888-1965). A Sanskrit scholar, who was born at the village Amua in the Gaya district of Bihar. He was influenced by Svāmi Dayānanda Sarasvatī and represented Arya Samaj in the World Religious Conference held in 1933 in America. His chief works are : *Gems of Vedic Wisdom* (1933; Eng. tr. of some inspiring hymns of the Vedas) and an exposition of 'Om'.

AYODHYĀPRASĀDA BHĀRGĀVA. A modern Sanskrit author of *Bālavivāha-chandrodaya* (Allahabād, 1905), advocating remarriage of child widows.

ĀYURVEDA-DĪPIKĀ. A Sanskrit comm. by Chakrapāṇidatta on the *Charaka-saṁhitā* (q.v.).

ĀYURVEDA-PRAKĀŚA. A Sanskrit Āyurvedic treatise, also called *Rasa-mādhava,* by Mādhava Upādhyāya. Consisting of six Chaps., it is regarded as an authoritative work on Āyurvedic Rasa.

ĀYURVEDA-SŪTRA. An Āyurvedic Sanskrit work in 16 chapters by Yogānandanātha (q.v.), written probably in the 16th century. The work seeks to connect Āyurveda with Patanjali's Yoga system and shows how different kinds of food increase the *Sattva, Rajas* and *Tamas* qualities and also how Yogic practices like fasting influence the conditions of the body.

AYYAṆṆA DĪKSHITA (fl. 18th cent.). A Sanskrit author of *Vyasa-tātparya-niṛṇaya,* a philosophical work, which discusses the interpretation of *Brahmasūtras* by different teachers and points out the tenability of *Śāṅkara-bhāshya.*

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B

BABBITT, J. A foreign Indologist, who has ed. the *Dhammapada* (1936).

BACHHOFER, LUDWIG. A foreign Indologist, whose chief work is *Early Indian Sculpture* (2 Vols., Paris, 1929). He has defended the view that Kanishka is the founder of 'Saka era' in A.D. 78.

BĀDARĀYAṆA. Traditionally identified with Vyāsa (q.v.), he is the author of *Brahma-sūtra* (q.v.); also called *Vedānta-sutra*, *Uttara-mīmāṁsā* or *Śārīraka-mīmāṁsā*). He has been variously dated between A.D. 450 and 500 B.C.

BADARĪNĀTHA JHĀ. A modern Sanskrit poet, whose chief work, *Śoka-śloka-śataka* (Darbhaṅgā, 1953) depicts the gloom cast over the country owing to the tragic end of Mahātmā Gāndhī.

BADARĪNĀTHA ŚUKLA. Modern Sanskrit scholar, who was former Vice-Chancellor of Sampūrnanand Sanskrit Vishwavidyalaya, Varanasi. He has written or edited several works, which are on Navyanyāya, Vedānta, etc. His works are : *Ārambhavāda*, *Tarkabhāshā*, *Vedāntasāra*, *Śāstravārtā-samuchchaya*, *Vyāpti Pañchaka*, *Navya-nyāya-praveśa*, a Hindi translation of *Mārkaṇḍeya-purāṇa* and several essays on Veda, grammar, literature, etc.

BADRĪ PRASĀDA PANCHOLĪ (193ó-). A Sanskrit scholar of Rajasthan, whose chief works are : *The Conception of Cow in Ṛigveda* (1976; in Hindi) and ed. of Fateh Singh Commemoration Volume. He has also edited Special Numbers of 'Savitā' or 'Veda Savitā and has written some 300 articles on Veda, Culture, Philology and Criticism. He has also written dramas in Hindi.

BAGCHI, PRABODHA CHANDRA. An Indian scholar, whose chief works are a newer ed. of *Dohākośa* (Calcutta, 1939), *Kaul Gyān Nirṇaya* (1934, in English), *Pre-Aryan & Pre-Dravidian in India* (tr., Calcutta University, 1929), *Studies in Tantra* (1939), *India and China* (Calcutta, 1944), *India & Central Asia* (1955), *Le Canon bouddhique en Chine* (Paris, 1927), *Charyāgītikośa* (a study on the Charyā-gītis of Buddhist Siddhas; 1956), *She-Kia Fang-Che* (Eng. tr. of an important Chinese account on India), ed. of *Viśva-Bharati Annals* (Vols. I-VII), ed. of *Sino-Indian Studies* (Vols. I-V, pts. 1 & 2), and important papers on tantra as also on spread of Indian culture in Central Asia and China.

BĀHUBALI-CHARITA. See *Dhanapāla*.

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BAIJ NĀTH PURI (1916-). A modern scholar, whose chief work in English deals with India in the Age of Patañjali.

BAILEY, D.R. SCHAKLETON. An English Indologist, who called North-western Prakrit as Gāndhārī and who considered this language of great importance for the history of Buddhism in Central Asia. He made editions and translations of *Śatapañchāśataka* (Cambridge, 1951) and of Mātṛiceṭa's *stotras*.

BAILEY, H.W. (fl. early 20th cent.). An English Indologist, who has ed. and tr. the fragments of Sanskrit Buddhistic texts of Central Asia found by Stein and others; he has thus ed. four volumes of Kotanese texts including linguistic characteristics of the *Kharoshṭhi Dhammapada*, ed. by Sylvain Lévi.

BAKHSHĀLI MANUSCRIPT. A Sanskrit manuscript, discovered in 1881 in the village Bakhshālī near Peshawar, and is lodged in Bodleian Library, Oxford. It has been dated as between the 3rd and 4th cent. A.D. or as late as the 12th cent. A.D. A work on mathematics, it deals with rules for arithmetical, algebraic and geometrical operations.

BAKKER, H.T. A modern Indologist of Netherlands, who is at present engaged on the study of Ayodhyā as a place of pilgrimage.

BAKTAY, ERVIN (d. 1963). A Hungarian Indologist, whose travel and other books created interest among his countrymen about India's life and culture. He tr. Vātsyāyana's *Kāmasūtra* into Hungarian (Budapest, 1947) and is the author of *Rāmājana és Mahābhārata* (Budapest, 1960) and "Indian Legends and Sagas" (Budapest, 1963). His chief work, however, is *India művészete* (Budapest, 1958), which was also tr. into German (1963).

BALABHADRA (fl. 10th cent.). A Sanskrit writer, a resident of Kanauj and author of several independent works on all the branches of Jyotisha as also of comms. on several works including the *Yogasūtra* of Patañjali.

BĀLABHĀRATA. A Sanskrit drama, based on the *Mahābhārata* story, by Rājaśekhara (q.v.); also called *Prachaṇḍa-pāṇḍava*. Available at present only in two Acts, it describes Draupadī's Svayṁvara, ill-treatment meted out to her and the departure of the Pāṇḍavas to the forest. Composed for Mahipāla of Kanauj, the drama has not been successful on the stage and also possesses no poetic merits.

BĀLABHĀRATA. An epitome in Sanskrit of the *Māhabhārata*, composed by Amarachandra (q.v.). It narrates the story in the order of the Parvas and is therefore a poetic epitome of it. According to Krishṇamachariar, the 'poetry is of a high order and placed by the side of the *Raghuvaṁśa*, it may not be possible to discern disparity in literary merit.'

BĀLACHANDRA SŪRI (fl. 13th cent.) A Jaina Sanskrit poet, who was the pupil of Haribhadra Sūri of Chandragachchha; he composed the *Vasanta-vilāsa* (q.v.), a poem of 14 cantos, describing the story of Vastupāla's ministry. The first canto of the *Vasanta-vilāsa* gives an account of the early life of the poet.

BĀLACHARITA. A Sanskrit drama in five Acts by Bhāsa (q. v.), which deals with the exploits of Kṛishṇa from his birth until he kills Kaṁsa and re-establishes Ugrasena at Mathurā. The incidents in Kṛishṇa's life mentioned here are not found in the *Bhāgavata*, *Vishnu-purāṇa* and *Harivaṁśa*. Kṛishṇa is mentioned as the seventh child of Vasudeva; Rādhā, who figures in later works as the consort of Kṛishṇa, is not mentioned and the erotic element that prevails in later works on Kṛishṇa and his sports is also absent. The drama has peculiarities of technique also: Bhāsa shows on the stage the fight between

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Arishṭa and Kṛishṇa as also the death of Kaṁsa; Act III has a scene showing the Hallīśaka dance.

BALADEVA UPĀDHYĀYA (1899-). An eminent Sanskrit scholar, who was born at Sonbarsa in Balia district of Uttar Pradesh. He was Professor and Head of the Department of Sanskrit, Benares Hindu Vishwavidyalaya and later as Head of the Department of Purāṇetihāsa, Varanaseya Sanskrit Vishwavidyalaya, Kāśī. His chief works are : ed. of *Nāṭyaśāstra* (in the Kashi Sanskrit Series), ed. of *Prākṛita-vyākaraṇa* (both jointly with Baṭuk Nath Sharma). ed. of Bhāmaha's *Kāvyalaṅkāra*, *Bhāgavata Sampradāya*, *Bharatīya Dharma aur Darśana*, *Bhāratīya Darśana*, *Śaṅkarāchārya*, *Sanskrit Sāhitya kā Itihāsa* (2 Pts.), *Vaidika Vaṅmaya kā Itihāsa*, *Purāṇa Vimarśa*, *Baudha Darśana Mīmāṁsā*, *Vaishṇav Sampradāyon kā Sāhitya tathā Siddhānta*, *Bharatīya Vāṅmaya meṅ Śrī Rādhā*, *Arya Saṁskṛiti*, *Kāśī kī Pāṇḍityaparamparā* (all in Hindi), etc. He has won several honours and awards.

BALADEVA VIDYĀBHŪSHAṆA (fl. *c.* 1764). A Sanskrit writer of Orissa, a disciple of Dāmodaradāsa and a follower of Chaitanya. His works are : *Sāhitya-kaumudī* (a comm. on the kārikās of *Kāvya-prakāśa*, calling them the Bharata-sūtras), *Kāvya-kaustubha*, *Padyāvalī* and a comm. on *Utkalikā-vallarī*. He gives his own illustrations in praise of Kṛishṇa and adds a chapter covering topics not referred to in the Bharata-sūtras. His *Govinda-bhāshya* (q.v.; a comm. on the *Brahma-sūtras*), *Siddhānta-ratna* and *Prameya-ratnāvalī* deal with Chaitanya Vaishṇavism. He exercised considerable influence on Bengal Vaishṇavism. See *Govinda-bhāshya*.

BĀLAKA (fl. before 1100). A Sanskrit writer on Smṛiti from East Bengal. He wrote on several branches of Dharmaśāstrās, such as Vyavahāra and Prāyaśchitta. He is known only from frequent references in works of Jīmūtavāhana, Raghunandana, and Śūlapāṇi (qq.v.). According to Kane, Bālarūpa may be identical with Bālaka.

BĀLAKRĪḌĀ. The earliest Sanskrit comm. by Viśvarūpa, on the *Yājñavalkya-smṛiti* (q.v.); the comm. is lucid and free from prolixity.

BĀLAKṚISHṆAN, V. A Sanskrit scholar, who has, along with R. Līlādevī, pub. a comm. (in Malayalam) on the *Ṛigveda* (vol. I, Trivandrum, 1976-77); the text of the *Ṛigveda* has been pub. in Malayalam script.

BĀLA-MANORAMĀ. A Sanskrit abridgement of Bhattoji's comm., *Prauḍha-manoramā*, written on his own *Siddhānta-kaumuī* (q.v.); some scholars believe that it was written by Vāsudeva Dīkshita of Tanjore.

BĀLA-MANORAMĀ. A Sanskrit comm. by Anantadeva on *Siddhānta-kaumudī* (q.v.).

BĀLAMBHAṬṬA. (1730-1820). A South Indian Sanskrit writer, who was son of Vaidyanātha and Lakshmī. Also called Bālakṛishṇa Pāyaguṇḍa, according to some, he was the same as Vaidyanātha Pāyaguṇḍe. He is the author of *Bālambhaṭṭi*, a celebrated comm. on the *Mitākṣharā* (q.v.), *Śabdakaustubha*, *Śabdaratna* and *Śabdenduśekhara* (the last three are comms. on grammatical works); some scholars think that the author of grammatical works was a different person.

BĀLAMBHAṬṬA. A modern scholar of Tanjore and author of *Bālabodhunī* and *Bālaraṅjanī*, small grammatical works in Sanskrit.

BĀLAMBHAṬṬĪ. A famous Sanskrit comm. by Bālambhaṭṭa (q.v.) on Vijñāneśvara's *Mitākṣharā* (q.v.).

BĀLA-PRABODHANA. A famous grammatical

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work in Pali of the Kachchāyana school.

BĀLARĀMA-BHARATA. See *Bālarāma Varmā.*

BALARĀMA PAÑCHĀNANA. A Sanskrit grammarian and author of *Prabodha-prakāśa*; *Dhātu-prakāśa* is also attributed to him. Probably a Brāhmaṇa, nothing is known about his time and place.

BALARĀMA PANIKKAR. A modern Sanskrit poet, whose *Śrī Nārāyaṇa-vijaya* (1971), a Mahākāvya, deals with the life and achievements of Nārāyaṇa guru, a religious leader of Kerala.

BĀLARĀMA VARMĀ (1724-98). Mahārājā of Travancore (1753-98), a poet of distinction and author in Sanskrit of *Bālarāma-bharata*, which is based on the contemporary theatrical tradition of Kerala and expounds the details of Bharata's *Nāṭyaśāstra* as also refers to the details of Abhinaya as in vogue in Kerala. Known by the names of Dharmarāja and Vikramāditya, he patronised many poets, and was the author of several dramatic pieces in Malayalam, called *Kathakalis*. He is also called simply Rāmavarmā.

BĀLARĀMĀYAṆA. A Sanskrit drama (*c.* 900) by Rājaśekhara (q.v.) in 10 Acts. The prologue goes to the length of an Act, while each Act goes almost to the dimensions of a Nātikā. Based on the entire *Rāmāyaṇa* story, some variations have been made in the construction of the plot; Rāvaṇa has been represented as Rāma's rival for the hand of Sītā and his love and longing for her are more prominent than his ferocity.

In Act I Rāvaṇa declines to test himself by drawing Śiva's bow and departs, menacing evil to any husband of Sītā; in Act II he seeks the aid of Paraśurāma, but is insulted instead. In Act III the marriage of Sītā is enacted before him to distract his amorous sorrow, but the attempt fails. In Act IV the duel of Rāma and Paraśurāma is disposed of, but in Act V another ludicrous effort is made to amuse Rāvaṇa; dolls with parrots in their mouths are presented to him as Sītā and his foster sister; distracted, he demands his beloved from nature, the seasons, the streams, and the birds, as does Purūravas in the *Vikramorvāśīya*. The arrival of wounded Śūrpaṇakhā, his sister, who has suffered severely from her attack on Rāma, brings him to a condition of more manly rage. A tedious Act then carries matters down to the death of the sorrowing Daśaratha. In Act VII the problem of inducing the ocean to accept the burden of the bridge is solved; the severed head of Sītā seems to be flung on the shore, but it speaks and reveals the fraud; in Act VIII Rāvaṇa sends out Kumbhakarṇa, but sees him even helpless before Rāma. In Act IX Indra himself describes the last desperate duel of Rāma and Rāvaṇa. In Act X the party of Rāma makes the usual aerial tour of India, including the world of the moon; the Act ends with Rāma's coronation.

The play, with an embryo act (*Garbhāṅka*) in the third Act, is not rated very high.

BĀLA ŚĀSTRI (1839-82). A celebrated Sanskrit scholar, who was born in Varanasi. He was christened Viśvanātha, but as he became proficient in learning as a 'Bāla' (child), he became popular by the name of 'Bāla'. At the age of 5, he started studying Kṛishṇa *Yajurveda* and just when he was 8-year old, he recited 'Bālakhilya Sūktas', which are described very difficult for recitation even for scholars. For studies in grammar, he went to Gwalior, where at the age of 16 he was married. He returned to Varanasi for higher studies. At the age of 25, Bāla Śāstrī was appointed as a Professor of Sāṅkhya at the Government Sanskrit College, Kāśi, when Griffith was its Principal. He was highly honoured by the Raja of Manḍī (Himachal Pradesh) and Raja of Kāśī. At

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the time of Śāstrārtha in Kāśī with Svāmi Dayānanda Sarasvatī (q.v.), he also participated in the religious debate. Śāstrī was the author of: ed. of *Bhāmatī* (q.v.), Comments on the *Mahābhāshya* (pub. 1895), *Sārāsāra Viveka* (comm. on *Paribhāshenduśekhara*) and *Bṛihajjyotishṭoma Paddhati*. Bāla Śāstrī died at the age of 43. He had no child of his own but had adopted a Brahmin boy.

BĀLASUBRAHMANYAM, S.R. A scholar, whose chief works are: *Early Chola Temples* (1971), *Middle Chola Temples* (1975) and *Later Chola Temples* (1979).

BĀLĀVABODHA. See *Kāśyapa*.

BĀLAVATĀRA. A Pali grammatical work, most popular in Ceylon, composed by Dhammakitti according to tradition or by Vāchissara (q.v.) according to *Gandhavaṁsa*. Based on the *Kachchāyana-vyākaraṇa*, it is much shorter than that and slightly differs in the order of the topics.

BALBIR SINGH. A modern scholor, whose chief work is *Conceptual Framework of Indian Philosophy*.

BALDEO SINGH (1929-). A Sanskrit scholar, whose chief works are : *Harsha Darśanam* (a one-act play in Sanskrit) and *Pada-padārtha Samīksha* (a critical and comparative study of Sanskrit word formation; in Hindi).

BALFOUR, EDWARD G. (fl. 19th cent.). A British Indologist, who is known for his *Cyclopaedia of India* (3 vols.; 1858); it has recently been reprinted.

BALIBANDHA. A Sanskrit drama mentioned in Patañjali's *Mahābhāshya* (q.v.) but is no longer extant.

BALLĀLASENA. Same as *Vallālasena* (q.v.).

BALLANTYNE, JAMES R. (1813-64). An English Indologist, who was Principal of Government Sanskrit College for 15 years (1846-61). In order to learn Sanskrit through the medium of English, he wrote a small work on grammar, recently tr. into Hindi by Dr. Amar Nath Paṇḍey. His chief works are Eng. trs. of : *Laghu-siddhānta Kaumudī* (1849; its 4th ed. was pub. in 1891; reprint 1967, 1976), Kapila's *Sāṅkhyasūtra* as *Sāṅkhya Aphorisms of Kapila* (1852; reprint 1950), *Nyāya-sūtra* (1850-53), *Vaiśeshika-sūtra* (1851), Sadānanda's *Vedānta-sāra* (1840; it became a rare work by 1893), *Sāhitya-darpaṇa* (1851), *Mahābhāshya* (1855), *Yoga-sūtra* (1862), and *Hindu Philosophy*.

BĀṆA (fl. 630-45). A Sanskrit writer, who was son of Chitrabhānu of Śrivatsagotra and Rājyadevī but lost his mother while he was a child, and his father when he was 14. He lived at Pṛithukūṭa on the banks of the river Śoṇā, his guru being Bharchu. After receiving his education, he wandered throughout the land; his associates during this period were varied and represented all walks of life. He came back to his village rich in wisdom and experience. One day he was invited to the court of Śrī-Harsha of Kanauj where he was honoured and was made the poet of the court. Having enjoyed royal favour for some years, he returned to his village and lived happily. This is the account which Bāna himself gives in his *Harsha-charita*. Nothing, however, is known about his later life.

Bāṇa is the author of two prose works, the *Harsha-charita* and the *Kādambarī* (qq.v.); one other work is ascribed to him, viz., the *Chaṇḍi-śataka* (q.v.) or *Devī-śataka*. On the strength of a literary reference by a commentator of the *Nalachampū*, Bāṇa has also been credited with another work called *Mukuṭatāḍitaka*, a drama; this is now lost and its exact nature is not ascertainable. Yet another work, *Pārvatī-pariṇaya* is ascribed to him, though it is really the work of Abhinava Bāṇa named

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Vāmana Bhaṭṭa Bāṇa (q.v.).

'Bāṇa's greatness can very well be seen from the fact that his works supplied ample material for later critics to base their theories on. Thus it was on the basis of his works, that Rudraṭa and others sought to lay down the points of distinction between *Kathā* and *Ākhyāyikā*. It was again after him that several varieties of prose such as *Kalikā*, *Chūrṇaka* and *Padyagandhi* came to be recognised, whereas Daṇḍin knows of such varieties. The box system again, though old, is yet given a new life by Bāṇa who has combined his boxes into one inseparate whole unlike those in works like the *Pañchatantra*. So far as this technique is concerned, he makes a decided advance even over Daṇḍin who has shown little improvement in his *Daśakumāra-charita* in this respect, *HCIP, III, 316-17*.

BANĀRSI DĀS JAIN. An Indian scholar, whose chief works are : *Ardhu-Māgadhī-Reader* (Lahore, 1923) and Hindi tr. of Woolner's *Introduction to Prakrit*.

BANDHASVĀMITVA. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

BANERJEA, J.N. A modern Indian scholar, whose chief studies are : *The Development of Hindu Iconography*, 'Avatāras of Vishṇu and their enumeration in some early Indian texts' and articles on Vaishṇavism and on Purānic studies.

BANERJEA SHĀSTRY, A. A modern scholar, whose chief works are the ed. of Hemachandra's *Deśīnamāmālā* (Calcutta, 1931), *The Evolution of Māgadhī* (Oxford, 1922) and *Asura India* (Patna, 1926); he has discussed also some Vedic words.

BANERJEE, N.V. A scholar, whose chief works are : *The Bhagavad Gītā* (with English text and comm.; 1984), *Studies in the Dharmaśāstra of Manu* (1980) and *Glimpses of Indian Wisdom* (1972).

BANERJI, SURES CHANDRA. A modern Sanskrit scholar, whose chief works are: *A Companion to Sanskrit Literature* (1971), *A Companion to Middle Indo-Aryan Literature* (1977), *Dharmasūtras—A Study in Their Origin and Development* (Calcutta, 1962), *Aspects of Ancient Indian Life*, Critical ed. of *Sadukti-karṇāmṛita*, *Smṛiti Material in the Mahābhārata*, *Kālidāsa-kośa*, *Cultural Heritage of Kashmir*, Eng. tr. of *Vikramāṅkadeva-charita*, *Indian Society in the Mahābhārata*, *Introduction to Pali Literature*, and articles on Puranic studies.

BĀṆEŚVARA VIDYĀLAṄKĀRA (fl. *c.* 1744). A Sanskrit writer of Bengal (Hughly District), he is the author of *Chitra-champū* (a Champū-kāvya for his patron Chitrasena of Vardhamāna, containing useful historical and geographical details, 1744), *Rahasyāmṛita* (a Mahākāvya), *Chandrābhisheka* (a drama), *Vivādārṇava-setu* (a compilation work on Dharmaśāstra in which task he was assisted by several Pandits; written at the instance of Warren Hastings, Governor-General of India), a *Śataka* on Benares and several Stotras.

BAPAT, P.V. A modern Buddhist scholar, whose chief works are : *2500 years of Buddhism* (New Delhi, 1956) and *Evidence of Indian Culture in South-East Asia* (Nagpur, 1964); he ed. *Dhammasangaṇī* and *Atthasālinī* as also did Eng. tr. of *Shan Chien—P'i—P'o—Sha* (a Chinese version of Sanghabhadra of *Samantapāsādikā* comm. on Pali *Vinaya*) and of Chinese versions of the Pāli *Atthakavagga* under the title *Arthapada Sūtrā* (1951).

BĀPUBHAṬṬA KELAKARA (fl. 18th cent.). A Sanskrit author of *Utsarjanopākarma-prayoga*, *Prāyaśchitta-mañjarī* and *Śrāddha-mañjarī*.

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BAREAU ANDRE (1921-). A French Indologist, whose chief works are : *Les sectes bouddhiques du petit véhicule* (Saigon, 1955), *Less premiers conciles bouddhique* (Paris, 1955) (both on early Buddhism) and *Recherches sur la biographie du Buddha dans les Sūtrapiṭaka et les Vinayapiṭaka anciens* (Paris, 1963, 1970, 1971; on the biography of Buddha).

BARNETT, L.D. (1871-1960). An English Indologist, who tr. into English two Jaina Aṅgas *Antagaḍadasāo* and *Aṇuttarovavāiyadasao* (London. 1907), and wrote *The Parmārtha-sāra of Abhinavagupta* (1910), *Antiquities of India* (London, 1913); he compiled also *Catalogue of Sanskrit, Pali and Prakrit Books in the Library of British Museum.*

BARODIA, U.D. A modern scholar, whose chief work is *History and Literature of Jainism* (Bombay, 1909).

BARRET, LE ROY CARR. A Sanskrit scholar, who, along with F. Edgerton, pub. (with critical notes on the text) Books I, II, IV-X of the Paippalāda recension of the *Atharvaveda* (1906-23). See *Bloomfield, Garbe.*

BARSCHEL, BERND. A modern German Indologist, who is working in the field of the historical grammar of Sanskrit.

BARTH, AUGUSTE (1834-1916). A French Indologist, whose chief works are : *Les religions de l' Inde* (Paris, 1879 ; Eng. tr. *The Religions of India* by Wood in 1882), *Inscriptions Sanscrites du Cambodge et du Campa* (Paris, 1885; jointly with Bergaigne), *Inde Buddhisme, Jainisme, Hindouisme* (1894). He carefully analysed many important publications on Buddhism and his reviews have been pub. in five Volumes (Paris, 1914-27). The bibliography of his works and the general index in Vol. V are very useful for the study of the history of Buddhist studies.

In his *Religions of India*, Barth considers Veda pre-eminently a 'sacerdotal' literature; and that Kṛishṇa, around whom the Bhāgavata cult originally centred, was a popular divinity of solar origin, and that Vishṇu came to occupy supreme position as a result of his fusion with the popular god, Kṛishṇa.

BARTHELEMY SAINT-HILAIRE, J. (1805-95). A French Indologist, whose chief works are : *Des Vedas* (1854), *Du Bouddhismus* (1855) and *Les Bouddha et sa religion* (1860; Eng. tr. *Buddha and his Religion*), *Hieun Thsang in India* (Eng. tr.) and *Life and Legend of Buddha.*

BARTHOLOMAE, CH. A foreign Indologist, whose *Altiranische Worterbuch* (Strassburg, 1904) is a dictionary of Iranian language and serves as a comparative dictionary to the extent that it cites corresponding Sanskrit words.

BARTHOLOME, W. (1748-1806). An Austrian Indologist, whose chief works are : *Systema Brahmanicum* (Rome, 1791), *Amarasiṁha sen Dictionari Samascrada....cum versione Latine* (1798), *Reise nach Ostindien*, and two Sanskrit grammars in Tamil script, based on the unpub. grammar of J.E. Hanxleden (q.v.).

BARUA, B.M. (fl. early 20th cent.). A modern scholar, whose chief works are : *Old Brāhmi Inscriptions in Udayagiri and Khaṇḍagiri Caves, Religion of Aśoka* and *Studies in Buddhism.*

BARUCH, WILLY. A modern Indologist, who, in his chief work *Beitrāge zum Saddharmapuṇḍarīka-sūtra* (Leiden, 1938) has pointed out that Nepalese manuscripts were not properly ed. by Nanjia and Kern.

BASAVAPPA NĀYAKA (fl. 1697-1714). A Sanskrit writer of Ikkeri, compiler of *Subhāshita-suradruma*, an anthology and of *Śivatattva-ratnākara* (1709-10), an encyclopaedic work giving the essence of different arts and

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sciences treated in the Vedas and Āgamas; it also gives a history of the House of Keladi and a legendary account of the foundation of the city of Vijayanagar.

BASHAM, A.L. (1914-86). A celebrated Indologist, who was Professor in the Australian National University, Canberra. He had recently been appointed as Vivekananda Professor in the Asiatic Society, Calcutta to be the Editor-in Chief of "Encyclopaedia of Indology"; a project sponsored by the Asiatic Society. Basham's chief works are : *The Wonder that was India* (London, 1954), *History and Doctrines of Ājīvikas* (London, 1951), *Concise Encyclopaedia of Living Faiths*, *Sources of Indian Tradition* (New York, 1958), *A Cultural History of India* (ed.) etc.

BASU, J. A modern scholar, whose chief work is *Culture and Civilization as Revealed in the Brāhmanas* (1969).

BASU, S.K. A modern scholar, who has tr. into English the *Mṛichchhakaṭika* (q.v.).

BAṬAKRISHṆA GHOSH. A modern Sanskrit scholar, whose chief works are: *Linguistic Introduction to Sanskrit* and *Les formation nominals et verbales en p. du Sanskrit* (1933).

BAṬUK NĀTH SHARMĀ. A modern scholar, whose chief works are 3rd ed. of *Nāṭyaśāstra* (jointly with Baladeva Upādhyāya) and ed. of *Prākṛita-vyākaraṇa* (also with Baladeva Upādhyāya).

BAUDDHĀDHIKKĀRA. See *Ātma-tattva-viveka*.

BAUDHĀYANA (Bodhāyana). A celebrated author of *Baudhāyana-dharma-sūtra*, *Baudhāyana-śulva-sūtra*, *Baudhayana-gṛihyasūtra* and *Baudhāyana-śrauta-sūtra* (qq.v.) in Sanskrit. See *Vedāṅga*.

BAUDHĀYANA-DHARMASŪTRA. See *Vedāṅga* (Kalpásūtra).

BAUDHĀYANA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BAUDHĀYANA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BAUDHĀYANA-ŚULVA-SŪTRA. See *Vedāṅga* (Kalpasūtra). The oldest and largest of the Sulva-sūtras, which contains three chapters. The 1st Chap. consists of 116 aphorisms dealing with various measures, important geometrical propositions necessary for the construction of altars, relative positions and spatial magnitudes of the various altars. The 2nd Chap. contains 83 aphorisms, devoted to the description of the spatial relation in the different construction of fire-altars made of bricks. Chap. 3 consists of 323 aphorisms describing the construction of 17 different kinds of fire-altars for sacrifices performed with the object of attaining definite results.

BAUMGARTNER, ALEXANDER (1841-1910). A German-speaking Jesuit, who was born in St. Gallen, Switzerland. He began writing a History of World Literature, 6 vols. of which were published 1897-1911. The second volume of this work is devoted to India and East Asia. As preliminary studies for the volume on Indian literature, Baumgartner wrote articles on the *Mahābhārata* and on Indian drama. In 1894, he brought out a book in German : 'The Ramayana and Indian Rama literature. A sketch in literary history.' A reprint of this book appeared in 1972 in Osnabrueck. In this book, he gave a summary of the contents of Vālmīki's *Rāmāyaṇa* and then discussed its age. In this connection, he briefly summarised the opinions of modern authors and the notices of Megasthenes and Alberuni. The next chapters are devoted to the Rāma story in the *Mahābhārata* and the Purāṇas, as well as the *Daśaratha Jātaka* in Buddhist

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literature. He discusses works like Kālidāsa's *Raghuvaṁśa*, Bhavabhūti's *Uttararāmacharita* and *Mahāvīra-charita*, and the *Bhaṭṭikāvya*. He also makes mention of the vernacular versions and folk plays. He refers to the Javanese Ramayana without taking notice of the great divergence to Valmiki found in these versions. Other Ramayanas from Thailand, Burma, Tibet and China were not known to him.

BEAL, SAMUEL. A modern Indologist, who tr. into English *Pātimokkha* from Chinese (1862); his other works are ed. of *Dhammapada*, *Chinese Accounts of India*, *Travel of Hieun Thsang* and *Buddhist Records of Western World* (4 Vols.).

BECHAN JHĀ. A modern Sanskrit scholar, whose chief work is *Concept of Poetic Blemishes in Sanskrit Poetics*.

BECHARADĀSA. A modern scholar, who pub. *Bhagavatīsūtra*, also called *Vyākhyāprajñapati*, a Jaina Aṅga from Ahmedabad, along with the comm. and Gujarati tr., and the famous *Sanmatitarka* of Siddhasena with a big comm. (6 pts; jointly with Sukhalāla) and then a small epitome of the same in Gujarati (Ahmedabad, 1932).

BECHERT, HEINZ (1932 -). A German Indologist, who specialises in Buddhist studies in India and Ceylon. His chief studies are: *Brüchstücke buddhistischer Verssammlungen* (1961), *Buddhismus, Staat und Gesellschaft* (3 Vols., 1966 ff.), *Singhalesische Handschriften* (1969), ed. of Geiger's *Culture of Ceylon* (1960), *Uber die "Marburger Fragments" des Saddharma-puṇḍarīka* (Göttingen, 1972), and article on some side-lights on the early history of Pali lexicography. He has also ed. the birch bark ms. of the *Bhāgavatapurāṇa* (New Delhi, 1976).

BECKH, HERMANN (1875-1937). A German Indologist, who was a lawyer by profession, but as he was always attracted by India, he took up the study of Sanskrit, Tibetan, and Awestan. In 1910 he was appointed University Lecturer for Sanskrit and Tibetan at Berlin. In 1916 he published a book on Buddhism, which was meant for the general public. The book proved to be a standard work, written with deep insight into the religion of the Buddha. He also edited Tibetan manuscripts kept in the State Library at Berlin.

VAN DER BEEK, P. A modern Indologist of Netherlands, who is at present engaged on the study of *Sigalovāda-sūtra*, a canonical Buddhist text on lay morality.

BEER, ROLAND. A German Indologist, whose chief studies are on *Daśākumāracharita* (Weimar, 1975), on *Vikramacharita* (Weimar, 1976), on Buddhist legends in Tibet (Weimar, 1978), on narrative prose literature of Sanskrit (1977-78) and on *Mudrārākshasa* (Berlin, 1979).

BEKANĪYA-SŪTRA-VYĀKHYĀNA. A Sanskrit tr. of Francis Bacon's *Novum Organum*, pub. from Banaras in 1852; the tr. is done by Viṭṭhala.

BELVALKAR, S.K. (fl. early 20th cent.). An Indian scholar, whose chief works are a study on Kalidāsa's *Śākuntala*, masterly ed. of *Uttar-rāmacharita*, *of Kāvyādarśa*, ed. of *Bhīshma*, *Śānti*, *Āśramavāsika*, *Mausala*, *Mahāprasthānika* and *Svargārohaṇa* parvans of the critical ed. of the *Mahābharata*, pub. by the Bhandarkar Oriental Research Institute, *Introduction to Śāntiparvan*, ed. and Eng. tr. of *Bhagavadgītā*, *Vedanta Philosophy*, a comm. on *Brahmasūtra* of Bādarāyaṇa, *History of Indian Philosophy* (with R.D. Ranade), *System of Sanskrit Grammar* (Poona, 1915), and several important papers on Kashmir Śaivism.

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BENDALL, CECIL. A modern Indologist, who ed. the *Śikshāsamuchchaya* (1897-1902), pub. under the Biblotheca Buddhica Series; he also pub. a *Catalogue of Buddhist Sanskrit Manuscripts* (Cambridge, 1883 ff.).

BENDER, ERNEST. A modern American Indologist, who is Professor, Indo-Aryan Languages and Literatures, University of Pennsylvania, editor of "Journal of the American Oriental Society" and Co-ordinator of American Oriental Society. His works are *Indological Studies in Honour of W. Norman Brown* (1962; ed.), *Special Memorial Issue Dedicated to Franklin Edgerton* (1965). His "Mathurā and Jainism" and "The Function of Rāgas in Jain Kathā Literature" are in press. His chief articles are : "Middle Indo-Aryan" (1969), "An Early 19th Century Study of the Jains" (1976), "A Gilt-Illuminated MS of the Gīta Govinda" (1978) and "Illustrations in Jain Manuscripts" (1983). His field of specialization is Jainism, Painting, Old Gujarati, etc.

BENEDETTO, L.F. A modern scholar, whose chief work is *Marco Polo, Il Millione* (Firenze, 1928).

BENFEY, THEODOR (1809-81). A German Indologist, who has over 400 publications to his credit, the best known being his work on the *Pañchatantra*. This is considered to be the origin of the comparative study of fable literature. He combined Sanskrit philology and linguistics in a unique way. At first, Benfey devoted himself to classical languages, but was diverted to Sanskrit. His ed. of *Sāmaveda*, (1848) of Kauthuma Śākhā, with German tr. together with a glossary, is still considered indispensable; the glossary might be regarded as the first attempt in the direction of a Vedic dictionary. He also tr. *Ṛigveda* (1848) up to 1.130. His *Handbuch der Sanskritsprache* (Manual of the Sanskrit Language; 1852-54) contains in its grammatical part "a complete description of the difficult grammatical system of Panini". He also published *A Practical Grammar of Sanskrit Language* (1863-68) and *Sanskrit-English Dictionary* (1886; with reference to the best editions of Sanskrit authors). His 'History of Linguistics and Oriental Philology in Germany' (in German; 1869) is based on extensive research. He began working on Grammar of Vedic language, but he died before completing it; only the first part : 'Introduction to the Grammar of Vedic Language, First part, the Saṁhitā Text' (in German; 1874) was published. In Vedic mythology, he relates Sārameyau in *Ṛigveda* to the Greek Kerberos and the Greek god Dionysos to be understood as Dyu and Niś, or day and night.

Benfey's fame rests on his *Pañchatantra* (1859). In the Introduction he showed that many Oriental and Occidental fairy tales are of Indian origin, and he showed how these tales reached the West : they were first tr. into Pahlevi (this tr. is no longer extant), then into Arabic, which was later rendered into Greek, Persian, Hebrew, Latin and German. According to Benfey, the *Pañchatantra* was *Nītiśāstra*, a book on statesmanship for kings and ministers. It had originally not five but thirteen parts, which have been lost in the Sanskrit version. Benfey compared each fable with the old trs.; he made use of the Arabic rendering and the South Indian *Pañchatantra*. He refers to Aesop's fables and quotes from a Mongolian tr. of the *Vetālapañchaviṁśati* as he thought the Mongols played an important part in the transmission of fables. He concludes the Introduction by saying "my research in the field of fables, fairy stories and tales of Orient and Occident have convinced me that few fables, but a large number of fairy tales and stories, was spread from India all over the world." Benfey was very happy when he received a Syrian tr. of the *Pañchatantra*, which had been newly discovered. A.W. Schiefner drew his attention to one passage of the *Pañchatantra* in Tibetan

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Buddhist scriptures.

Benfey edited the quarterly 'Orient and Occident', but he himself published most of his papers and reviews in the Proceedings of the Goettingen Academy of Sciences. A bibliography of Benfey's works is contained in "Theodor Benfey als Begruender der vergleichenden Maerchenkunde" (1931; anonymous).

BENGALI BĀBĀ. A modern scholar, whose chief work is the Eng. tr. of the Vyāsabhāshya on the Yoga Sūtras.

BENOYTOSH BHAṬṬĀCHĀRYA (fl. early 20th cent.), A modern scholar, whose chief works are *An Introduction to Buddhist Esoterism* and ed. of *Sādhanamālā* (Vols. I, II).

BENTLEY, J. An Indologist, whose chief work is *Historical View of the Hindu Astronomy* (1893).

BENVENISTE, E. A modern French Indologist, whose chief contribution is *Le doctrine des Indo-Europeens*; he has made studies also on Vedic mythology and linguistics.

BERGAIGNE, ABEL H.J. A French Indologist. whose chief works are: *La religion Védique d'apres les hymnes du Rigveda* (3 Vols.. 1878-83; a pioneer work discussing the elements of Vedic mythology in their natural phenomena and in the sacrificial cult as also the individual Vedic deities; Eng. tr. *Vedic Religion*), *Etude sur le lexique du Ṛigveda* (1883-84; a lexical work), ed. and Fr. tr. of *Bhāmini-vilāsa*, of *Nāgānanda* and of *Śākuntala*, *Inscriptions Sanscrites du Cambodge et du Campa* (Paris, 1885; jointly with Barth) and *Manuel Pour etudier la langue Sanscrite* (1884). He wrote articles on Vedic figures of speech and held the view that rhetoric holds the key to the meaning at many places in the *Rigveda*. In Vedic mythology, he believes that the natural phenomena are expressed in terms of male and female elements. On sacrificial ritual, he is of the view that it is the true reproduction on earth of the cosmic happening. It was with Bergaiqne that Sylvain Lévi studied.

BERGER, HERMANN (1926-). A modern Indologist, whose chief works are : an extensive monograph *Zwei Probleme der Mittleindischen Lautlehre* (München, 1955), a study on Middle Indo-Aryan, and *Das Yasin-Burushaski* (Pts. 1-3; 1974). He is a specialist of Indo-Aryan and Burushaski languages.

BERNHARD, FRANZ (1931-71). A German Indologist, who studied at Goettingen University and took up Indology. He edited *Udānavarga*, which is a collection of 1050 verses (*udānas*), which are ascribed to the Buddha himself. The verses have been arranged in 33 chapters (*vargas*). Many fragments of this text had been brought to Germany by the Turfan expeditions, others were in the libraries in Paris and Leningrad. Tibetan, Chinese, and Mongolian translations of this text, and commentaries in these languages, as well as parallel versions in Pali and Gandhari had to be taken account of. In spite of the difficulty of resconstructing the text from 700 fragments, he submitted the text to the Academy of Sciences already in 1961. The edition appeared (in German) as : *Udānavarga* (vol. 1. Description of manuscripts, text, edition. bibliography; Goettingen 1965; vol. 2 with indices, concordances, and synoptical tales; 1968). In 1966, Bernhard was appointed Professor at Hamburg University.

Bernhard wrote a number of papers connected with problems of the *Udānavarga* and on other subjects. He explained how in compiling concordances of Sanskrit texts, computers can be helpful. Bernhard visited India for the first time in 1968 and since then his interest was turned to Lamaism in the Himalayan regions. He visited Nepal, Sikkim,

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Bhutan and Ladakh. He brought to Germany thousands of slides, films, and tape records of the everday life of the Tibetans and their esoteric ceremonies. He reached the tiny kingdom of Mustang in Nepal, where he died of a heart failure.

BERWAL, RENE DE. A modern Buddhist scholar, whose chief work is *Présence du Bouddhisme* (Saigon, 1959).

BETH, A. A modern scholar of Netherlands, whose *Vier Upanishaden* is a tr. from Sanskrit of four Upanishads (Amsterdam, 1977).

BEYER, S. An American Indologist, who at present teaches in the University of Wisconsin; his special field of study is Buddhism.

BEYTHAN, HERMANN (1875-1945). A German Indologist, who wrote a grammar of Tamil (Leipzig, 1943). His other publications in German are : 'What is India ?' (Heidelberg, 1942) and 'The Social Question in India' (1943). He is said to have tr. Hitler's *Mein Kampf* into Tamil, but the submarine carrying the text never arrived in India. On 20th September, 1945, Russian Secret Service men arrested Beythan and nothing has been heard of him since.

BHADANT ĀNAND KAUSALYĀYANA. A modern Buddhist scholar, whose chief work is the ed. of *Jātaka* (Vols. I-VI) and Hindi tr. of *Aṅguttara-nikāya* (Pts. I-IV).

BHADRABĀHU. One of the earliest teachers and most prominent Prakrit author among the Jainas. He is said to have been the sixth Thera after Mahāvīra, and to have died 170 years after Mahāvīra's Nirvāṇa. Tradition has it that he was the last who knew the Puvvas that had gone astray, and he is said to have extracted the third and fourth Chheya-sūtras from the ninth Puvva. Besides the *Ayāradasāo* (q.v.), which contains the *Kalpasūtra* (q.v.), the *Nijjuttis* (Niryuktis), concise metrical explanations of certain parts of the Canon, are also attributed to him. He is supposed to be the author of *Uvasaggahara-stotra* (q.v.), the earliest of the Jaina hymns in Prakrit.

BHAGAT, M.G. A modern scholar, whose chief work is : *Ancient Indian Asceticism* (1976).

BHAGAVADĀCHĀRYA, SVĀMĪ. A modern Sanskrit poet, who, in the classical Mahākāvya form, wrote *Bhārata-pārijāta*, an epic on Gandhījī; its three parts are called *Bhārata-pārijāta*, *Pārijātāpahāra* and *Pārijāta-saurabha* (second complete edition, Ahmedabad, 1951); he also wrote a Sanskrit comm. on the *Sāma-veda-saṁhitā* under the title *Sāma-saṁskāra-bhāshya* (1957), commented in Sanskrit on 10 Upanishads as also on Śukla *Yajurveda-saṁhitā*.

BHAGAVADAJJUKĪYAM. A Sanskrit farcical play, attributed to Bodhāyana (q.v.); so named as Bhagavān, a Yogin and Ajjukā, a courtesan, play the prominent roles.

Ajjukā, waiting for her lover in a garden, is bitten by a snake and dies. The Yogin by his yogic powers, causes his soul to enter the dead body. The messenger of Yama, finding that a mistake has been committed, allows Ajjukā's soul to enter the dead body of the Yogin. The exchange of souls makes the saint speak and act like the courtesan and the courtesan speak and act like the saint. At last, Yama's messenger makes the souls enter their respective bodies.

BHAGAVADDATTA (1893-1968). An Āryasamājist Vedic scholar, whose chief works are an exhaustive history of Vedic literature in Hindi : *Vaidika Vāṅmaya-kā Itihāsa* (*in 3 Pts.*, Ist part on the Śākhās of Vedas, 2nd on the

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Commentators of the Vedas, and the 3rd on the Brāhmanas and Āranyakas, (revised ed. by his son, Satyaśravā, 1976), *Veda-vidyā-nidarśāna*(an interpretation of Vedic Sūktas on Vedic cosmology; Eng. tr. *Story of Creation as Seen by Vedic Seers*), a Hindi tr. of *Nirukta*, and *Bhāratavarsha-kā Bṛihad Itihāsa* (in Hindi, 1951).

BHAGAVADDATTA (1912-). A modern Vedic scholar, whose chief works are: *Ṛibhu-devatā*, *Vishṇu-devatā* (both studies) and *Vaidika Svapna-vijñāna* (on Vedic concept of dreams; all in Hindi).

BHAGAVADDATTA SHASTRĪ. A modern Sanskrit writer, who tr. Hindi poet Jayaśaṅkara Prasāda's *Kāmāyanī* into Sanskrit (1960-61).

BHAGAVADGĪTĀ. Same as *Gītā* (q.v.).

BHAGAVĀNA PANDA SHARMĀ. A modern Sanskrit writer, whose *Rāshṭrabhāratī-Saṁskṛita-bhāsā* (1983) is a prose work in 5 chapters to show that Sanskrit has the qualification of being the National Language of India.

BHĀGAVATA. See *Bhāgavata-purāṇa*.

BHĀGAVATA-BHĀVĀRTHA-DĪPIKĀ. See *Śrīdhara Svāmin*.

BHĀGAVATA-CHAMPŪ. See *Abhinavakālidāsa*.

BHĀGAVATA-PURĀṆA. See *Purāṇa*.

BHĀGAVATA-SANDARBHA. An elaborate Sanskrit treatise by Jīva Gosvāmin (q.v.), which consists of six books called Sandarbhas. Based chiefly on the *Bhāgavata-purāṇa* (q.v.), it discusses the means of valid knowledge, the power and qualities of the Bhagavat, Bhagavat's relation with Prakṛiti and Jīva, the nature of Kṛishṇa, who is regarded as Lord himself, the nature, classification and superiority of the Bhakti, the nature of liberation, the love of the lord and the relation between Kṛishṇa and the Gopīs, etc.

BHAGAVATĪ DĀSA (fl. middle of 17th cent.). A Digambara Jaina poet, who was born in an Agrawal family. He appears to be the last-known Apabhraṁśa poet and was the author of *Mṛigāṅkalekhā*, a love story in 4 *Sandhis*. The work was composed at Hissar in Haryana.

BHAGAVATĪ-VIYĀHA-PANNATTI. See *Aṅga*.

BHAGAVATĪ-VYĀKHYĀ-PRAÑÑAPTI. See *Aṅga*.

BHĀGAVṚITTI. One of the oldest Sanskrit comms. on *Ashṭādhyāyī*, attributed to Vimalamati or to Bhartṛihari (qq.v.). It is not available at present but was copiously quoted by Purushottamadeva and other grammarians of the 12th cent. A.D. and of later centuries.

BHAGAWAT SHARAṆ UPĀDHYĀYA (1910-). An eminent scholar, who was born in the Balia district of Bihar. Besides *India of Kālidāsa*, he wrote *Viśva ko Asia kī Den* and *Women in Ṛigveda*.

BHĀGCHANDRA JAIN BHĀSKAR (1939-). A Prakrit scholar, whose chief works are: *Jainism in Buddhist Literature* and *Yaśodhara-charitam* (ed. and tr. into Hindi).

BHAGĪRATHA JHĀ. A modern scholar, whose chief work is the ed. of *Gautamīya Tantra*.

BHAGIRATH PRASĀD TRIPĀTHĪ (alias Vāgīsa Śāstrī). A modern Sanskrit writer of Sampurnanand Sanskrit University, Varanasi, whose *Narmasaptaśatī* (1948) is a collection of 700 verses, containing 288 satirical and humorous poems. Some of the poems are in

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the form of dialogues.

BHAGWĀN DĀS (1869-1959). A modern thinker, whose shorter and longer *Mānava-dharmasāra* in Sanskrit try to bring ancient thought in line with the modern. Comparing Hinduism with other religions, he enquires into the rise and fall of Hindu kingdoms and points out that one of the great drawbacks of the culture is its failure to achieve a united national feeling, *Saṅgha-śakti*. His other works are: *Bhāratīya-Samskṛite : Pradhānam-Aṅgam* (1956) and *Mahābhāratam Purāṇānicha* (1956); both in Sanskrit.

BHAGWAN DASH, VAIDYA (1934-). A modern Sanskrit scholar, whose chief works are Eng. tr. of *Charaka Saṁhitā* (2 Vols.), *Materia Medica of Āyurveda* (1980), *Basic Principles of Āyurveda* (1980) and *Diagnosis and Treatment of Diseases in Āyurveda* (Pt. I; 1981); the last three works are in collaboration with Lalitesh Kashyap. Bhagwan Dash is at present Deputy Adviser (Āyurveda) to the Ministry of Health, Government of India.

BHAGWĀN DEV, ĀCHĀRYA (1910-). A celebrated scholar, who has made exhaustive studies on culture, history and ancient coins of Haryāṇā; his chief works in Hindi are : *Haryāṇā ke Prāchīna Mudrāṅka* (a monumental work) and *Haryāṇā kī Prachīna Takasāla*. He has his Ashrams at Gurukula Jhajjar and at Kanya Gurukula, Narela (Delhi).

BHAIMARATHI. A Sanskrit prose Kāvya, mentioned in Patañjali's *Mahābhāshya* (q.v.), but is no longer extant.

BHAIRAVĀNANDA. See *Manika*.

BHAISHAJYA-RATNĀVALĪ. A Sanskrit Āyurvedic compilation by Govindadāsa, which was composed probably towards the end of the 16th century. It is a useful work to Āyurvedic practitioners.

BHAKTĀMARA-STOTRA. See *Mānatuṅga*.

BHAKTA-PARIJÑA. See *Bhattaparinnā*.

BHAKTI-RASĀMṚITA-SINDHU. A voluminous Sanskrit work on Vaishṇava Rasa-śāstra, by Rūpa Gosvāmin (q.v.), which consists of analysis of the *Bhakti-rasa* and definitions and subtle divisions of its constituents. The work is divided into parts, each of which is sub-divided into sections.

BHAKTI-SANDARBHA .See *Bhāgavata-sandarbha*.

BHAKTI-ŚATAKA. See *Rāmachandra Kavibhārati*.

BHALLAṬA. A Sanskrit poet of the court of king Śaṅkaravarman of Kashmir (883-900), who suffered severely from the failure of the king to reward him. His *Bhallaṭa-śataka* (q.v.) is a collection of a hundred stanzas on morals which are in different metres carefully elaborated; curiously enough, it contains one stanza of Ānandavardhana. Bhallaṭa's other verses are quoted in the anthologies and his style is usually fairly simple.

BHALLAṬA-ŚATAKA. A Sanskrit work by Bhallaṭa (q.v.), consisting of 108 verses of varied metres. The work, verses from which have been quoted by Abhinavagupta, Kshemendra and other eminent rhetoricians of Kashmir, lays down the poet's reflections on the ways of the world. *Śārṅgadhara-paddhati* and *Sadukti-karṇāmṛita*, the Sanskrit anthologies, quote verses from it. See *Bhallaṭa*.

BHĀMAHA (fl. between 7th and 8th cent.). A Kashmirian Sanskrit author of *Kāvyālaṅkāra* (q.v.), a well-known work on poetics. He is

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the earliest exponent of the Alaṅkāra school, which appears to have been founded earlier; he emphasised Alaṅkāra as the essential element of poetry.

BHĀMAHĀLAṄKĀRA. Same as Bhāmaha's *Kāvyālaṅkāra* (q.v.).

BHĀMAHA-VIVARAṆA. A Sanskrit comm. by Udbhaṭa on Bhāmaha's *Kāvyālaṅkāra* (q.v.).

BHĀMATI. A Sanskrit work, also called *Śārīraka-bhāshya-vibhāga* or *Vibhāga*, which is an exposition by Vāchaspati Miśra of the Vedantā philosophy of Śaṅkarāchārya contained in his comm. on the *Brahma-sūtra.*

BHĀMINĪ-VILĀSA. A Sanskrit poem by Jagannātha (q.v.), which is divided into four parts. Though the poet deals with various matters, the dominant element is towards the erotic and the didactic. Many verses are remarkable for their neatness, elegance of expression and pictorial fancy. It appears to be a collection of verses composed by the poet at stray intervals.

BHAṆḌĀRKAR, D.R. (d. 1950). An Indian scholar, whose chief works are: *Lectures on the Ancient History of India* (Calcutta, 1919), *Aśoka* (1932), *Archaeological Remains and Excavations at Nagari* (1920), *Lectures on Ancient Indian Numismatics* (1921), 'Ekalinggi Stone Inscription and the Origin and History of Lakulisa Sect', and articles on Kālidāsa; he ed. also *Tarkabhāshā.*

BHAṆḌĀRKAR, RĀMAKṚISHṆA GOPĀLA (1837-1925). A celebrated scholar, who was the founder of the Bhaṇḍārkar Oriental Research Institute, Poona. His chief works are: *Sanskrit and the Prakrit Languages*, ed. of *Mālatīmādhava* (1905), *Ancient Indian Numismatics* (1921), *Some Aspects of Ancient Indian Culture* (Madras, 1940), an article 'The Aryanas in the land of the Asuras' (1922), excavations at Bairat (near Jaipur, where the Pāṇḍavas are said to have passed the 13th year of exile incognito), the study of coins of Western Kshatrapas and Satavahanas, 'Report on the research of Sanskrit MSS. in the Bombay Presidency during the year 1883-84' (Bombay, 1887). *Vaishṇavism, Śaivism and Minor Religious Systems* (1913), is, however, Bhaṇḍārkar's monumental work, which was originally included in the *Grundriss der Indo-arischen Philologie* and was first pub. in 1913 (First Indian edition in 1928; later included in his *Collected Works*; 4 Vols.). In this work the author placed before the scholarly world a complete picture of Vaishṇavism from about the 5th cent. B.C. to about the middle of the 17th cent. A.D. He showed how Vāsudeva preached a monotheistic religion and was himself apotheosised by his kinsmen, the Sātvatas, and how the three different streams of religious thought, one flowing from the Vedic god Vishṇu, another from the cosmic and philosophic god Nārāyaṇa and the third from the historical god Vāsudeva mingled together and formed what is called Vaishṇavism. About Śaivism, he traced the history of the Śaiva sect from its origin to its present state, and placed before the scholars a complete picture of the development of that system from Vedic times to 12th cent. after Christ.

BHĀNUDATTA (fl. 1450-1500). A Sanskrit poet and son of Gaṇanātha or Gaṇeśvara of Videha (Mithilā); also called Bhānukara Miśra. His father wrote *Rasa-ratna-dīpikā*, from which quotations are found in *Rasa-taraṅgiṇi*, while his great-grandfather Śaṅkara-miśra was the author of *Upaskara* and of a comm. on Śrī-Harsha's *Khaṇḍana-khāḍya.* Bhānudatta's *Rasa-mañjarī* deals with the nature of heroes and heroines of different ages and experiences, the Sāttvika guṇas, two varieties of Śṛiṅgāra, ten stages

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of Vipralambha, etc.; all examples, except those with expressly contrary indications, are by the author. His *Rasa-taraṅgiṇi*, a similar work, in 8 chapters, deals mainly with the various components of the Rasas such as Bhāva, Vibhāva, Anubhāva, etc. and also with various Rasas and three kinds of Dṛishṭis. Among his other works are: *Alaṅkāra-tilaka*, *Śṛingāra-dīpikā* and probably the poem *Kumāra-bhārgavīyam*. His *Gītagaurīśa* appears to follow the model of Jayadeva's *Gītagovinda*. There are numerous comms. on *Rasa-mañjari* and *Rasataraṅgiṇi*.

BHĀRADVĀJA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

BHĀRADVĀJA ŚIKSHĀ. See *Śikshā*.

BHĀRADVĀJA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BHĀRADVĀJA-VIMĀNAŚĀSTRA. An ancient Sanskrit work on aircrafts, which is available in its several versions, Attributed to the sage Bhāradvāja, it has been ed. by Brahmamuni (q.v.).

BHĀRDWĀJ, K. D. An Indian scholar, whose chief work is *The Philosophy of Rāmānuja* (New Delhi, 1958), written from the devotional view-point.

BHARATA (fl. between 2nd cent. B.C. and 3rd cent. A.D.). A celebrated Sanskrit writer of *Nāṭyaśāstra* (q.v.), the earliest extant work on dramaturgy. Sometimes referred to as Ādi-Bharata, he appears to have propounded for the first time, the theory of Rasa in connection with drama. *Gītālaṅkāra*, a work on music, is attributed to him.

BHĀRATA-BHAJANA. A collection of Sanskrit songs (Madras, 1948), composed by Mayūram Viśvanātha Śāstri, a well-known South Indian music composer. He adopted common Hindustani-cum-Carnatic tunes to enable the songs to be sung widely.

BHĀRATA CHAMPŪ. See *Ananta Bhaṭṭa*.

BHĀRATA-CHAMPŪ-TILAKA. See *Lakshmaṇa Kavi*.

BHARAṬAKA-DVĀTRIṀŚIKĀ. A Sanskrit collection of 32 tales of Bharaṭakas, who were probably Śaiva mendicants; its date and authorship are not known. The work, designed to ridicule Bharaṭakas, may or may not be of Jaina inspiration. The inclusion of vernacular verses indicates its contact with the literature of the people.

BHĀRATA-MAÑJARĪ. A Sanskrit poem by Kshemendra (q.v.), written in 1037. In place of about a lac verses of the *Mahābhārata*, the whole matter has been summed up in about 500 stanzas, but the contents have been re-arranged in certain cases.

BHĀRATA PISHAROTI. A Sanskrit writer, whose methods of teaching Sanskrit are well-known. His *Ekabhārata* (Trichur, 1978) is a drama in 4 Acts, in which natural features of India play important roles. He has also prepared a cinema version of the *Śākuntalam*. For the last few years, he has started a bimonthly Sanskrit journal "Kāmadhenu".

BHARAT SINGH UPĀDHYĀYA. A Pali scholar, whose chief works are: *Pāḷi Sāhitya-kā Itihāsa* (History of Pali Literature) and *Bauddhakālīna Bhāratīya Bhūgola* (1961; both in Hindi).

BHARATASVAMĪ. (fl. 1300). A Vedic scholar, whose Sanskrit comm. on the *Sāmaveda* has been ed. by K.K. Rājā and has been pub. along with the comm. of Mādhava (Adyar,

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1914); Bharatasvāmī also commented on the *Ṛigveda* and on the *Sāmavidhāna-brāhmaṇa.*

BHARĀTA-TĀTPARYA-NIRṆAYA. See *Mahābhārata-tātparya-nirṇaya.*

BHARATEŚVARA-BĀHUBALI-RĀSA. An Apabhraṁśa poem (1184) by Śālibhadra Sūri (q.v.), which describes the story of Bharata and Bāhubali. When Bharata proceeds on a conquest, all the Rajas as also his 98 brothers, accept his sovereignty save his own brother, Bāhubali. There is a battle between the two, in which Bāhubali is not defeated. Bāhubali, however, hands over the kingdom to Bharata and accepts the life of a recluse. Later on, Bharata also renounces the world. The poem claims a high place not only in Jaina literature, but also amongst the heroic poetry of the early period in respect of language and poetic elegance. There are realistic descriptions of warfare and diplomacy and psychological analysis of Bāhubali's mind and heart.

BHĀRATI KṚISHṆA TĪRTHA, JAGADGURU ŚAṄKARĀCHĀRYA. A modern Sanskrit scholar, whose chief work is *Vedic Mathematics*, which has run into several reprints.

BHĀRATI MUKHERJI. A scholar, whose chief work is : *Kauṭalya's Concept of Diplomacy—A New Interpretation* (Calcutta, 1976-77).

BHĀRATĪTĪRTHA. Joint author of the *Pañchadaśī* (q.v.).

BHARATSVĀMĪ (fl 1300). A Vedic scholar, whose Sanskrit comm. on the *Sāmaveda* has been ed. by C. Kunhan Rājā and has been pub. along with the comm. of Mādhava (Adyar, 1941); Bharatasvāmī also commented on the *Ṛigveda* and on the *Sāmavidhāna-brāhmaṇa.*

BHĀRAVI. A famous Sanskrit poet and author of the *Kirātārjunīya* (q.v.), one of the five famous Sanskrit Mahākāvyas. Bhāravi is mentioned in the Aihole inscription (634) along with Kālidāsa, and is also cited in the *Kāśikā-vṛitti* (*c.* 650); he is perhaps not much earlier than Bāṇa (q.v.), who, however, ignores him. He may, therefore, be placed in the latter half of the 6th cent. A.D.

The author's style at its best has depth of expression (*artha-gaurava*) which is certainly attractive; he excels also in the observation and record of the beauties of Nature as also of maidens, but at places the poem contains a number of stanzas illustrating all kinds of verbal tricks and mannerisms. He appears to have influenced Māgha (q.v.), a later poet.

BHĀRGAVA, P.L. A modern scholar, whose chief works are : *Chandragupta Maurya* (Lucknow, 1935), *India in the Vedic Age* (1956), *Fundamentals of Hinduism : A Rational Analysis* (1981), *Retrieval of History from Puranic Myths* (1985) and several articles on Puranic studies.

BHARTṚIHARI. A Sanskrit poet and author of the *Śatakatraya* (q.v.), i.e., *Nīti-śataka, Vairāgya-śataka* and *Śṛiṅgāra-śataka.* The author is identified with the author of the *Vākyapadīya* (q.v.), who is said to have died in *c.* 650; the *Vākyapadīya* is a metrical work on the philosophy of grammar in three parts called *Khaṇḍas.* Some scholars identify the author of *Vākyapadīya* with Bhaṭṭi (q.v.), the author of *Bhaṭṭi-kāvya.* The author of the *Vākyapadīya*, as is known, had leanings towards Buddhism, while that of the *Śatakatraya* shows no trace of this faith. But it is said that Bhartṛihari was constantly wavering in his creed so that the identity of the grammarian with the poet Bhartṛihari is not improbable. He is said to have commented upon the *Mahābhāshya* of Patañjali under the

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title *Mahābhāshya-dīpikā*, though the commentary is not extant. Another work attributed to him is the *Bhāgavṛitti* (q.v.).

BHARTṚIHARI-NIRVEDA. A Sanskrit drama by Harihara (q.v.; fl. *c*. 15th cent.).

It describes how king Bhartṛihari, influenced by the Yogic teachings of Gorakshanātha or Gorakhanātha, attains such a condition of renunciation, that even when his dead wife is recalled to life, he has no attraction either for her or for his child. In the beginning, however, Bhartṛihari is represented as desolate by his wife's death through false rumour of his own death. The work is in great part a glorification of the Yoga philosophy of Gorakhanātha.

BHARTṚIMENṬHA. Same as *Menṭha* (q.v.).

BHĀRUCHI (fl. 950-1050). A Sanskrit writer on Dharmaśāstra, whose name has come only from quotations.

BHĀSA. A famous Sanskrit dramatist, who until the discovery by Gaṇapati Śāstrī (q.v.) of the thirteen Trivandrum plays in 1910-11 was a mere name, celebrated (along with Saumilla, Kaviputra and others) by Kālidāsa, Bāṇa, Vākpati, Rājaśekhara, Vāmana, etc. The text of these plays does not offer any direct evidence to settle the problem of their authorship but most of the scholars assign them to Bhāsa. Again, the question of the date of Bhāsa has also been a matter of prolonged controversy. He has been dated variously in 2nd or 3rd cent. A.D. and in 5th or 4th cent. B.C.

The plays ascribed to Bhāsa number thirteen (excluding two more dramas: *Dāmaka* and *Taivikrama*, which are also ascribed to him) and, except *Chārudatta*, all of them are preserved in tact. The plays, divided according to their sources, are as under :—

Pratimā-nāṭaka, *Abhisheka-nāṭaka*, (based on the *Rāmāyana*), *Madhyama-vyāyoga*, *Dūtaghaṭotkacha*, *Karṇabhāra*, *Dūtavākya*, *Ūrubhaṅga*, *Pañcharātra* (based on the *Mahābhārata*, and most of them being one-act plays), *Bālacharita* (based upon the Kṛishṇa legend), *Avimāraka*, *Chārudatta* (based on the *hetaera* stories), *Pratijñā-yaugandharāyaṇa* and *Swapnavāsavadattā* (probably based on the current story literature) (qq. v.). An incomplete drama *Yajña-phalam* is also ascribed to Bhāsa.

The dramas based on the *Rāmāyaṇa* show 'little ingenuity on the part of the author. They vary from the original only in unimportant details and no effort at characterisation is in evidence..... The *Mahābhārata* plays show the dramatist in better relief. The departures from the original show skill and intelligence and the characters are more lively and vivid.' —*HCIP*, *II*, *262*. *Svapnavāsavadattā* is Bhāsa's masterpiece; it is in continuation of the *Pratijñā-yaugandharāyaṇa* (q.v.).

Bhāsa, the author of the largest number of extant Sanskrit dramas, has also variety in his works, which is not found elsewhere. Of all Sanskrit dramatists, he appears to have recognised the importance of staging a play, but his plot-construction is quite crude, and certain incidents are simply repeated. In technique, he sometimes flagrantly violates the rules of the *Nāṭyaśāstra* but his style is simple and direct. His Sanskrit usually agrees with the norm fixed by Pāṇini, while the Prakrit normally used by Bhāsa is Śaurasenī, with occasional use of Māgadhī.

BHĀSARVAJÑA (fl. 10th cent.). A Kashmirian Sanskrit writer on philosophy whose *Nyāya-sāra* (q.v.) is a survey of the Nyāya philosophy in the form of a tract.

BHĀSHĀ-PARICHCHHEDA. A Sanskrit work by Viśvanātha (q.v.), which is a practical guide-book to Nyāya-Vaiśeshika philosophical systems. In 166 memorial verses, divided into four parts, viz., *Pratyaksha*, *Anumāna*, *Upamāna* and *Śabda*, it agrees with

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Vaiśeshika but in regard to means of knowledge, it is in conformity with Nyāya philosophy.

BHĀSHĀ-VṚITTI. A brief but lucid Sanskrit comm. by Purushottamadeva (q.v.) on the *Ashṭādhyāyī* (q.v.), excluding the Vedic portion.

BHĀSKARA. (A.D. 600). A Sanskrit writer on astronomy and a contemporary of Brahmagupta (q.v.), who appears to have composed *Āryabhaṭīya-sūtra-bhāshya* or *Āryabhatiya-tantra-bhāshya* (a comm. on the Āryabhaṭīya; q.v.), the *Mahā-*(or *Bṛihat-*) *bhāskarīya*, a treatise on astronomy in eight chapters, and the *Laghu-bhāskarīya*, an abridged version of the *Mahābhāskarīya*.

BHĀSKARA. (fl. 9th cent.) Author of the *Bhāskara-bhāshya* (q.v.) in Sanskrit, a comm. on *Brahma-sūtra* (q.v.).

BHĀSKARA. (fl. 1114). A noted mathematician and astronomer, whose famous work in Sanskrit is *Siddhānta-śiromaṇi* (q.v.), of which two chapters entitled the *Līlāvatī* and the *Bījagaṇita* (qq.v.) are the most important treatises on Mathematics; his *Grahagaṇita* and the *Gola* are the most valuable writings on astronomy. Said to have been born in a village in Deccan, he was son of Maheśa Daivajña or Maheśvara. His other works are : *Bījopanaya*, *Karṇakutūhala* (also called *Grahāgama-kutūhala*), *Brahmatulya*, *Brahma-siddhānta-tulya*, *Brahmatulya-siddhānta*, *Vasana-bhāshya* and *Vivaraṇa*.

BHĀSKARA. (fl. mid 14th cent.). A Sanskrit dramatist, whose *Unmatta-rāghava*, in one act, depicts Rāma's search and maddening soliloquies on Sītā's transformation into a gazelle through Durvāsas' curse and her recovery with the aid of Agastya. The general plan is in imitation of the fourth Act of the *Vikramorvaśīya* (q.v.).

BHĀSKARA. (fl. 14th cent.). A Sanskrit author of *Nānārtha-ratna-mālā*, a lexicon. Also called Irupaga Daṇḍādhināṭha, the author lived under Haricharaṇa II of Vijayanagara.

BHĀSKARA-BHĀSHYA. A Sanskrit comm. by Bhāskara (q.v.) on the *Brahmasūtra* (q.v.); also called *Śārīraka-mīmāmsā-bhāshya*. Upholding the Bhedābheda-vāda or the doctrine that unity and multiplicity are equally real, it rejects the illusion theory and believes in real evolution (*pariṇāma*). According to this work, Jīva is naturally one with Brahman, the difference from Brahman is due to limitations. It advocates the combination of knowledge and action (*Jñāna-karma-samuchchaya*).

BHĀSKARAKAṆṬHA (fl. 18th cent.). A Sanskrit writer of Kashmir and author of *Bhāskarī*, a comm. on Abhinavagupta's *Pratyabhijñā-vimarshiṇī*. His *Lallāvak* is a Sanskrit tr. of the Kashmirian work of Lallā.

BHĀSKARĀNANDA, SVĀMĪ. A modern writer, who has rendered from Bengali into Sanskrit Chaitanya's life, under the title *Chaitanya-charitāmṛita-saṁskṛita - anuvādaḥ* (1956-57).

BHĀSKARĀNANDA SARASVATĪ, SVĀMĪ (1833-99). A saint of Kashi and a Sanskrit scholar, who, though born at a village in Kanpur district, renounced the worldly life at the age of 27 and lived thereafter in Kashi. His Samādhi can still be seen at Anand Bagh, Kashi. Several supernatural events are associated with his name. Several Rajas, Maharajas and foreign dignitaries including Mark Twain, Sir William Lockhert, the then Commander-in-Chief of India, the Viceroy of India came to visit him and sought his blessings. His works are : comms. on *Svārājya-siddhi* (a work on Vedānta), *Daśopanishad* (on ten Upanishads) and on *Nalodaya*.

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BHĀSKARA NṚISIṀHA (fl. 18th cent.). A Sanskrit writer, who at the instance of Rājāvrajalāla of Banaras, wrote a comm. on the *Kāmasūtra* (q.v.).

BHĀSKARARĀYA. A Sanskrit scholar, who was the author of *Vaidika-kośa* (enumeration in verses the words of the *Nighaṇṭu*, with the comm. of Nārāyaṇa Yajvan) and *Sahasra-bhajana-sūtra-vyākhyā*; nothing is known about his time and place.

BHĀSVATĪ (*Bhāsvatīkaraṇa*). A famous astronomical Sanskrit work, chiefly based on Varāhamihira's works and the *Sūryasiddhānta* (q.v.). Written in 8 chapters by Śatānanda, it contains rules for the accurate determination of the occurrence of eclipses.

BHĀSYAM VIJAYASĀRATHI. A modern Sanskrit poet, who has several works to his credit. His *Mandākini* (1980) is a lyrical poem on the well-known story of the descent of the Ganges from the matted locks of Lord Śiva. The poem is an invocation of the human soul for divine grace for leading it to its spiritual goal.

BHAT, GOVIND KESHAV (1914-). A Sanskrit scholar, who is at present Curator and Director, Post-graduate and Research Dept., Bhandarkar Oriental Research Institute, Poona. Author of 35 books and articles, his chief works in English are: *The Vidūshaka* (a major study of the Sanskrit comic character), *Bhārata-nāṭyamañjarī*, *Tragedy and Sanskrit Drama*, *Vedic Themes* (research papers on problems connected with *Ṛigveda*, *Nirukta*, Upanishads, etc.) and *Sanskrit Drama*; he has ed. also several Sanskrit plays, with Introduction and notes.

BHATT, G.H. A modern Sanskrit scholar, whose chief works are the ed. of *Bālakāṇḍa* in the critical ed. of the *Rāmāyaṇa* pub. by the University of Baroda (1960) and the *Pāda-Index of Vālmīki Rāmāyaṇa*; with U.P. Shāh, he also ed. the *Uttara-kāṇḍa* of the above *Rāmāyaṇa* (1975).

BHATT, G.P. A modern Sanskrit scholar, whose chief work is *Epistemology of the Bhaṭṭa School af Pūrva Mīmāṁsā*.

BHATT, N.R. A modern scholar, who has critically ed. *Mātangapārameśvarāgama*, with Introduction in French (1977).

BHATT, S.R. A modern scholar, whose chief work is *Studies in Vedānta*.

BHAṬṬA ĀHLĀDAKA. A Kashmirian Sanskrit poet and author of *Delarāmā-kathā-sāra* (q.v.), a poetical work; his date is uncertain.

BHAṬṬA BHĀSKARA. A Sanskrit scholar, who commented on the *Ṛigveda*, on *Aitareya-brāhmaṇa* and on *Taittirīya-āraṇyaka*; his time is not certain.

BHAṬṬA BHĀSKARA MIŚRA, KAUŚIKA (fl. 11th cent.). A Vedic scholar, whose Sanskrit comm. on the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* was ed. and pub. by Mahādeva Shāstrī and Raṅgāchārya (1894-28), which, however has remained incomplete. Bhaṭṭa Bhāskara also wrote a Sanskrit comm. on the *Taittirīya-brāhmaṇa*. One Bhaṭṭa Bhāskara Miśra, Kāśyapa wrote a Sanskrit comm. on *Ārsheya-brāhmaṇa*.

BHATTA BHĪMA. Same as Bhaumaka (q.v.).

BHAṬṬĀCHĀRYA, B.K. A modern Sanskrit writer, whose *Śārdūla-śatakam*, a drama, deals with the labour problem in a bus company.

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BHAṬṬĀCHĀRYA, H. A modern scholar, whose chief work is *A Comprehensive Study of the Indian Science of Thought from the Jaina Standpoint* (Madras, 1925).

BHAṬṬĀCHĀRYA, S. B. A Sanskrit author of *Uttarākhaṇḍa-yātrā* (Calcutta, 1948), which describes the author's pilgrimage to the Himālayan shrines.

BHAṬṬĀCHĀRYA, S.P. A Sanskrit scholar, who has discussed *Śānta Rasa* with reference to its scope in literature (Calcutta, 1976-77).

BHAṬṬA GOPĀLA. Same as *Gopāla Bhaṭṭa.*

BHAṬṬAGOVINDA (fl. prior to 1310). A Sanskrit scholar, whose *Śrutivikāsa* is a comm. on the 8th Ashṭaka of *Ṛigveda*; he also commented on the *Aitareya-brāhmaṇa.*

BHAṬṬA JAGADDHARA. A Kashmirian Sanskrit grammarian and author of the *Bāla-bodhinī* (1000), a grammar of the Kātantra school. See *Kātantra.*

BHAṬṬA LAKSHMĪDHARA. See *Lakshmī-dhara.*

BHAṬṬA LOLLAṬA (fl. 9th cent). A Kashmirian Sanskrit author of *Utpatti-vāda*, a famous comm. on Bharata's *Rasasūtra.* See *Nāṭya-śāstra* and *Bharata.*

BHAṬṬA MATHURĀNĀTHA SHĀSTRĪ. See *Mathurānātha Shāstrī.*

BHAṬṬA NĀRĀYAṆA. A Sanskrit dramatist, who probably flourished between 8th and 9th century, for he is quoted by Ānandavardhana (800) and Abhinavagupta and was the grantee of a copper plate inscription of 840. He was of Śāṇḍilya Gotra, surnamed Mṛigarāja. Wilson identifies him with a Brāhmaṇa of that name who was invited by Ādiśūra from Kanauja to Bengal. His *Veṇisaṁhāra* (q.v.) is a Nāṭaka in six acts based on an episode in the *Mahābhārata*, when Bhīma fulfils the vow of avenging the insults heaped upon Draupadī by the wicked Duryodhana.

BHAṬṬA NĀRĀYAṆA. A Sanskrit writer, who is supposed to have written an Introduction to *Daśakumāracharita* (q.v.).

BHAṬṬANĀTHASWAMI, S.P.V. An Indian scholar, whose chief works are the ed. of Mārkaṇḍeya's *Prākṛita-sarvasva* (Vizagapatnam, 1927) and an article 'Trivikrama and His Followers' (1911).

BHAṬṬANĀYAKA (fl. 900-1000). A Sanskrit author, the most celebrated commentator of the Rasa school; his work *Hṛidayadarpaṇa* is not extant. However, from later writers, particularly from Abhinavagupta, his interpretation of the famous *Rasa-sūtra* of Bharata is known as *Bhukti-vāda.* Bhattanāyaka has rejected the views of Lollaṭa and Śrī Śaṅkuka; he has recognized two additional powers of word, viz., the power of generalization (bhāvakatva) by which the meaning is made intelligible to the audience and the power of *bhojakatva* which enables the audience to relish the enjoyment of the poem.

BHATTAPARINNĀ. See *Pāiṇṇa.*

BHAṬṬĀRA HARICHANDRA (fl. 5th-6th cent.). A Sanskrit author of *Mālatī*, a prose-kāvya, mentioned in an introductory verse (12) of Bāṇa's *Harsha-charita* (q.v.). He may be identified with Harichandra, who is quoted and praised in *Sadukti-karnāmṛita* (q.v.) and whose verses are quoted in other anthologies too.

BHAṬṬĀRAKA VINAYACHANDRA (fl. 1150-96). A Jaina Apabhraṁśa poet, who composed three works: *Chũṇaḍī* (q.v.), *Nijjhara Pañchamī Vīhāṇa Kahā* (a story narrated on the occasion of Nirjhara Pañch-

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amī) and *Kalyāṇaka Rāsu.*

BHAṬṬAŚRĪ NARĀYAṆA ŚĀSTRĪ. See *Nārāyaṇa Śāstrī, Bhattaśri.*

BHAṬṬA, R.M. A modern scholar, whose chief work is the ed. of *Vidyāpada* of the Mataṅga Parameśvara Āgama.

BHĀTTA SUKUMĀRA. See *Sukumāra.*

BHAṬṬA TAUTA (fl. 960-990). A Sanskrit writer, known to us as Abhinavagupta's *guru* and the author of the *Kāvya-kautuka*, known only from citations; in his *Lochana* (q.v.), Abhinavagupta tells us that he had written a comm. on this work. Kshemendra, Hemachandra and Someśvara refer to and quote from Bhaṭṭa Tauta, who is credited with the definition of Pratibhā. Bhaṭṭa Tauta held the Śāntarasa as the most important and that the *Kavi*, the *Nāyaka* and the reader (*Śrotā*) pass through the same experience so far as *Rasa* is concerned. He was against the views held by Śankuka (q.v.), who interpreted the *Rasa-sūtra* of Bharata.

BHAṬṬATIRI, PATTATTU VĀSUDEVA. See *Vāsudeva.*

BHAṬṬI (fl. 7th cent.). A Sanskrit poet and author of the *Bhatti-kāvya* (or *Rāvaṇa-vadha*). According to the poet, he wrote in Valabhī under the patronage of king Śrīdharasena, but four kings of this name are known, the last of whom died in A.D. 641. The last king was a patron of letters and it is probable that Bhaṭṭi wrote his poem under him. The suggestion that he is to be identified with Vatsabhaṭṭi of the Mandasor inscription lacks all plausibility, if only for the reason that Vatsabhaṭṭi commits errors in grammar. The name Bhaṭṭi, which is a Prākṛita form of the Sanskrit word Bhartṛi, has given room for identifying Bhaṭṭi and Bhartṛihari or for making a son or half-brother of that famed poet. The dates of the two writers differ and hence this identification cannot be supported; Bhaṭṭi is certainly earlier than Māgha and was known to Bhāmaha.

BHAṬṬI-KĀVYA (or *Rāvaṇa-vadha*). A Sanskrit kāvya in 22 cantos by Bhaṭṭi (q.v.).

The poem is intended to serve the double plan of describing Rāma's story upto the coronation of Rāma on his return from Laṅkā as also of illustrating the rules of grammar. In the latter aspect, its 22 cantos fall into four sections : the first four on miscellaneous rules, v-ix on the leading rules, x-xiii on illustration of the ornaments of poetry and the remaining poem illustrates the use of the moods and tenses. The poet himself is conscious of the fact that this is intelligible only through a comm. and that it can be enjoyed by those who are proficient in grammar. Indian opinion gives Bhaṭṭi without hesitation a rank of a Mahākavi.

BHAṬṬOJI DĪKSHITA (fl. between 1547 and 1635). Author of *Siddhānta-kaumudī* (q.v.), a celebrated Sanskrit comm. on *Ashṭādhyāyī* (q.v.), which is more popular than Pāṇini's work itself. He wrote also *Śabdakaustubha* (q.v.), another comm. on *Āshṭādhyāyī*. On his own *Siddhānta-kaumudi*, he wrote a comm., *Prauḍha-manoramā*; *Bālamanoramā* is its abridgement. *Vaiyākaraṇasiddhānta-kārikā* is also ascribed to him; an astronomical work *Tithi-nirṇaya*, is also attributed to him. Besides the above works, some thirty more, including a *Vedabhāshya-sāra*, are also attributed to him. A South Indian, Bhaṭṭoji used to live at Vārāṇasī, where he prepared a school of grammarians. Son of Lakshmīdhara, brother of Rangoji Dīkshita, father of Bhānu Dīkshita (variously called Vīreśvara Dīkshita or Rāmāśrama), he was a pupil of Śesha Kṛishna. Bhaṭṭoji's chief contribution is the arrangement of Pāṇini's rules under different topics.

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See *Varadarāja*.

BHAṬṬOPALA (fl. 10th cent.). A Sanskrit writer on Mathematics, who made a deep and accurate study of his predecessors. His comms. are all learned and prove the accuracy of their author. He is perhaps also the author of an independent work, the *Gaṇitaskandha*. Bhaṭṭopala's comm., *Bṛihat-saṁhitā-vivṛiti* (composed in *c.* 966) on the *Bṛihat-saṁhitā* (q.v.), gives a good idea of the history of this science in India in the earliest stages. He also revised the original work of Kalyāṇavarman (q.v.). An astrological work called *Horāśāstra* is also ascribed to him.

BHAUMA. Same as Bhaumaka (q.v.).

BHAUMAKA. A Kashmirian Sanskrit poet, who is the author of the *Rāvaṇārjunīya* in 27 cantos, describing the story of Arjuna Kārtavīrya and Rāvaṇa and at the same time illustrating almost the whole of the *Ashṭādhyāyī* (q.v.). He is also called Bhaṭṭa Bhīma, Bhūma or Bhauma and appears to have flourished earlier than the 11th century. Some scholars think that the poet is quoted in *Kāśika* (q.v.), a comm. on the *Ashṭādhyāyī*.

BHĀVA. See *Nāgarāja*.

BHAVABHĀVANĀ. A Prakrit work in 531 Gāthās by Hemachandra (q.v.), written in 1113. It treats of matters relating to re-birth; there is an anonymous Sanskrit comm. on it.

BHAVABHŪTI (alias Śrīkaṇṭha, surnamed Udumbara). A Sanskrit dramatist, the best among the successors of Kālidāsa (q.v.). Son of Nīlakaṇṭha and Jātukarṇī, he was born in a Brāhmaṇa family of Kāśyapa gotra at Padmapura in Vidarbha (Berār), but he shifted to Ujjaiyinī where, before Mahākāla, his dramas were staged. His grandfather Bhaṭṭa Gopāla had performed the Vājapeya Yajña, while Jñānanidhi was the name of his *guru*. According to Kalhaṇa's *Rājataraṇgiṇī* (q.v.), Bhavabhūti was the court-poet of Yaśovarman, king of Kānyakubja, who was defeated by Muktāpīḍa Lalitāditya of Kashmir some time after A.D. 736. From *Gauḍavaho* (q.v.), it would appear as if Bhavabhūti had not seen the downfall of his patron. He, therefore, should be placed in the beginning of the eighth century. In his plays, Bhavabhūti styles himself *Pada-vākya-pramāṇajña*, which would show that he was proficient in Vyākaraṇa, *Mīmāṁsā* and *Nyāya*. He also appears to be well-versed in Vedānta and Veda. In one MS., he is identified with Umbeka and stated to be a pupil of the famous Mīmāṁsaka Kumārila Bhaṭṭa. This identity, however, is not accepted by Kane who places his literary activity between A.D. 700 and 730.

Bhavabhūti is the author of *Mahāvīracharita*, *Uttararāma-charita* and *Mālatīmādhava* (qq.v.), all dramas. He surpasses Kālidāsa in depicting sentiments—particularly the Karuṇa (pathos or tenderness).

BHAVADEVA. A Jaina Sanskrit poet and author of *Pārśvanātha-charita*, a work on the life of a Jaina Tīrthankara; the author's date is uncertain.

BHAVADEVA BHAṬṬA (fl. *c.* 1100). A Smṛiti writer of Bengal, who was minister of king Harivarmadeva. Born in the Sāvarṇa gotra, he was son of Govardhana and Saṅgoka. A versatile genius, he composed several valuable works on Dharmaśāstra. Describing himself in his works as Bālavalabhībhujaṅga, his works in Sanskrit are : *Karmānushṭhāna-paddhati* (q.v.), *Prāyaschittaprakaraṇa* (or, *—nirūpaṇa*; (q.v.), *Tautātitamata-tilaka* (on the doctrines of Mīmāṁsā from the standpoint of Kumārila), *Sambandhaviveka*, *Śava-sūta kāśaucha-prakaraṇa and Vyavahāra-tilaka* (on judicial procedure;

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hitherto undiscovered).

BHAVADEVA NYĀYALAṄKĀRA (fl. 18th cent.). A Sanskrit author of *Smṛiti-chandra*, a work on Dharmaśāstra.

BHĀVA MIŚRA. A court-physician of Emperor Akbar and author in Sanskrit of the Āyurvedic compilation *Bhāva-prakāśa* (*c.* 1550). His other works are : *Harītakyādi-nighaṇṭu*, *Guṇaratnamālā* and *Tāntrika-chikitsā*.

BHĀVANĀ SANDHI PRAKARAṆA. A small Apabhraṁśa poem (10th-13th cent.) by Jayadeva Muni (q.v.), which is didactic in nature. It considers the world as illusion and advocates that one can get release from the bondage of the world by following the religion as propounded by the Jinas.

BHĀVANĀTHA (fl. *c.* 550). A Sanskrit author of *Tarkajvālā*, a work on philosophy, available in the Tibetan translation.

BHAVANUSANTA TRIVEDĪ. A modern Sanskrit scholar, whose *Saṁskṛita-yuropyan-bhāshā* (1984) is a comparative study in Sanskrit of Sanskrit and European languages. It contains two sections of 108 and 168 Kārikās, and prose explanations.

BHĀVA-PRAKĀSA (or—*prakāśika* or,—*prakāśana*). An extensive Sanskrit work, dealing with Rasas, Bhāvas and dramaturgy, written by Śāradātanaya (q.v.). The book is divided into four sections and ten chapters. The first section deals with Bhāva, the second with Rasa, while the third describes the relation between the words and meanings. These sections advocate the method of Rasa-Dhvani, according to which the Alaṅkāras, Guṇas and Rītis should beautify the soul Rasa, and these should be so chosen as to develop the Rasas, for, according to the author of this work, Rasa is the soul of poetry. The fourth section, on dramaturgy, describes ten types of drama and twenty types of Nṛitya. In regard to the nature and functions of a Nāṭaka, the work mainly follows Bharata and Dhanañjaya and mentions the views of Kohala and Mātṛigupta whenever these two differ. The topics dealt with in the entire work are : *Bhāva*, *Avāntara-bhāvabheda-svarūpa*, *Nāyaka-bhedāvasthā-rasa-bhāva-vikāra*, *Śabdārtha-sambandha-bheda-prakāra*, *Nāṭyetivṛittādi-lakshaṇa*, *Daśarūpaka-lakshaṇa*, *Nṛitya-bheda-svarūpa-lakshaṇa* and *Nāṭya-prayoga-bheda-prakāra*.

BHĀVA-PRAKĀŚA. A Sanskrit Āyurvedic compilation by Bhāva Miśra (q.v.), also called *Bhāva-prakāśana*, composed in *c.* 1550.

BHĀVĀRTHA-DĪPIKĀ. A famous Sanskrit comm. by Śrīdharasvāmin (q.v.) on the *Bhāgavata-purāṇa* (q.v.).

BHĀVAŚATAKA. See *Nāgarāja*.

BHAVASVĀMIN. A Sanskrit scholar, whose comm. on the *Taittirīya-saṁhitā* of *Yajurveda* is no longer extant; he fl. before Bhaṭṭa Bhāskara (q.v.).

BHAVA-VAIRĀGYA-ŚATAKA. A Prākṛit anthology (12th or 13th cent.), describing the vanity of existence and such other things. The main aim of the authors is to impress upon the reader that Jainism is the sole means of the cessation of worldly sufferings.

BHAVISAYATTA-KAHĀ (*Bhavishyatta-kathā*). An Apabhraṁśa epic by Dhanapāla (q.v.; fl. 10th cent).

Dhanapāla, a merchant, with his wife Kamalaśrī and son Bhavishya, lives in the city of Gajapura (Ḥastināpura); he marries another lady Sarūpā who gives birth to Bandhudatta. Bandhudatta is an adventurous youth and collects about 500 merchants to go to foreign lands; his half brother, Bhavishya also joins him. A gale drives their fleet to the Mainā-

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kadvīpa; Bhavishya is lost in the jungle and Bandhudatta, in spite of remonstrances of his companions, orders the party to set sail. Bhavishya comes upon a city which has been deserted by a demon; there is a Jaina temple where he offers worship. The god Achyutanātha sends Maṇibhadra, the king of the Yakshas, to protect Bhavishya; Bhavishya there meets a lovely maiden and both of them fall in love with each other. Once the demon appears; he suddenly recollects his own former life and takes kindly to Bhavishya. The demon makes the city hum with life and offers the maiden in marriage to Bhavishya.

After years of happy life, they set sail for Gajapura; on the way they meet Bandhudatta whose ship has been wrecked. Bhavishya forgives his brother and offers him presents, but again, while Bhavishya is away making a religious offering, he sets sail with Bhavishya's bride and wealth. He reaches Gajapura and passes off Bhavishya's wife, as his own. The king of the Yakshas brings Bhavishya to Gajapura in his aerial car; the hero seeks justice from the king; the king wants to punish Bandhu, but forgives him at the instance of his magnanimous brother. The king offers his own daughter Sumitrā to Bhavishya.

The prince of Poyaṇapura marches on Gajapura; the king offers resistance, his army led by Bhavishya. The king is victorious owing to the valour of the hero and Bhavishya is appointed as the crown prince. This was, perhaps, the closing incident of the story as it originally stood before a Jaina author retouched it. Bhavishya and his wife go to Tilkadvīpa, where a sage explains to them the principles of Jainism, and recounts the past lives of Bhavishya. The hero thereupon makes over the reins of royalty to his son and retires to a forest.

The *Bhavisayatta-kahā* is the most popular form of literature, known as the social *dharma-kathā*. Despite the many supernatural elements, it is written in an attractive style.

BHAVISHYA-PURĀNA. See *Purāṇa.*

BHAWANI LAL BHARTIYA (1928-). A scholar, who is Professor and Head, Dayananda Chair of Vedic Studies, Panjab University, Chandigarh. His chief works in Hindi are: *Rishi Dayananda aur Arya Samaj ki Sanskrit Sāhitya ko Den* (Contribution of the Arya Samaj to Sanskrit Language and Literature; 1968), *Vedādhayana ke Sopān* (Critical Essays on Higher Vedic Studies; 1974), ed. of *Chaturveda Vishaya Sūchi* of Dayānanda Sarasvatī, *Śrīkṛishṇa-charita* (life of Kṛishṇa, based on the *Mahābhārata*), biographies of Dayananda Sarasvati (1983) and Ṣhyāmji Kṛishṇa Vermā (1984), Bibliography of Arya Samaj Literature (1984) and Philosophy of Dayananda (ed.; 1982). His specialization is in the comparative study of 19th century Indian Reform Movements with particular reference to Svami Dayananda and the Arya Samaj.

BHAWE, S.S. A Sanskrit scholar, who has given a fresh interpretation of the Soma Hymns (Bk. IX) of *Ṛigveda* (1957, 1960, 1962, ff.), while trying to utilize Pāṇini's work as fully as possible. See *Siddhānta-kaumudī.*

BHAYABHAÑJANA ŚARMAN. A Sanskrit author of *Ramala-rahasya*, dealing with geomancy; his date is uncertain.

BHAYAHARA-STOTRA. A Jain Prakrit work by Mānatuṅga (q. v.), written in 1309. Composed in honour of Jina Pārśvanātha, there is a comm. on it by Jinaprabha Sūri.

BHAYĀLĪKAR, ANNĀJĪ RĀMACHANDRA. A modern Sanskrit scholar, who has given an astronomical interpretation to some mantras of the *Ṛigveda* in his *Sūktārthamuktāvalī* (written with Haribābā Purānika).

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BHAYĀNI, H.C. A modern scholar, whose chief works are the ed. of the big Apabhraṁśa work, *Paumachariu* (3 Vols., 1953-60), with good introductions and critical material, and the ed. of *Saṁdeśarāsaka* (Bombay 1945; in collaboration with Muni Jinavijaya).

BHELĀCHĀRYA. Supposed author of the *Bhela-saṁhitā* (q. v.), a work on Āyurveda; his date is uncertain but he is an ancient writer.

BHELA-SAṀHITĀ. A Sanskrit work on Indian medicine, which is preserved in a defective manuscript. Mostly in metrical form with some mixture of prose, it shows acquaintance with Suśruta (q. v.) and has the same divisions as in the *Charaka-saṁhitā* (q. v.). The work, attributed to Bhelāchārya (q.v.), presents a tradition inferior to that of the *Charaka-saṁhitā*.

BHIKKUNĪ-VIBHAṄGA. A part of *Sutta-vibhaṅga* (q.v.).

BHIKSHĀRĀMA. A modern Sanskrit writer of Kurukshetra, who is the author of prose biographies of Madanmohan Mālavīya, Rājendra Prasad, Vallabhabhāi Paṭel and Jawaharlal Nehru.

BHIKSHĀṬANA. A Sanskrit poem in 40 Paddhatis, by Utprekshāvallabha (fl. before 14th cent.; q.v.).

It describes how Śiva as a mendicant approached Rājarāja Chola King for alms in order to test his liberality and how the appearance of Śiva influenced the women of the city. The poem is more an erotic than a religious one and is replete with descriptions of high fancy, interspersed with didactic matter.

BHIKSHU GOVINDA. A Sanskrit author of the medical work *Rasa-hridaya* (q.v.); his date is uncertain.

BHĪMA (Bhīmaṭa; fl. 9th cent.). A Sanskrit dramatist; a verse attributed to Rājaśekhara mentions the five dramas composed by him, but all of which are now lost. Among them are: *Svapnadaśānana* (this won him chief fame), *Pratibhāchāṇakya*, and *Manorama-Vatsarāja*. As the *Pratibhāchāṇakya* appears to be modelled after the *Mudrārākshasa*, Bhīma may be placed somewhere in the 9th century. There is, however, a positive ground for connecting him with Chandella king Harsha. The dramatist's son, Vasunāga wrote the play *Pratimāniruddha*.

BHĪMĀCHARYA CHAṬṬOPĀDHYĀYA. A Sanskrit scholar of Benares, who wrote *Kṛishi-vijñāna* (1905) on agriculture and an essay on the nature of heat.

BHĪMASENA DĪKSHITA (fl. 18th cent.). A Sanskrit writer of Kānyakubja and author of *Sudhāsāgara*, a comm. on *Kāvya-prakāśa* (q.v.).

BHĪMASENA ŚARMĀ (1854-1917). A prominent disciple of Dayananda Sarasvatī, who was born at the village Lālpur in the Etah district of Uttar Pradesh. He was appointed as a Lecturer in Veda in Calcutta University in 1912, a post held earlier by Satyavrata Sāmaśrami (q.v.) and worked for five years. He commented upon the Upanishads.

BHĪMASENA SHĀSTRĪ. A modern Sanskrit scholar, whose chief work is a comm. on *Laghu-kaumudī* (Pt. 1, 1950, Pt. 2, 1971).

BHĪMAṬA. See *Bhīma*.

BHOGANĀTHA (fl. 14th cent.). A Sanskrit poet and younger brother of Mādhava and Sāyaṇa, who is reported to be the author of six works, *Mahāgaṇapati-stotra*, *Gaurināthaśataka*, *Udāharaṇa-mālā*, *Śṛingāra-mañjarī*, *Tripura-vijaya* and *Rāmollāsa*; information about him has been given by M.P.L. Śāstry.

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BHOJA (fl. *c.* 1000-1055). Mentioned also as Bhoja-rāja or Dhāreśvara, he was king of Dhārā. Son and successor of Sindhurāja, he was a nephew of Muñjavākpatirāja. A patron of arts and learning, he was himself a distinguished Sanskrit writer. He is the author of *Sarasvatī-kaṇṭhābharaṇa* (on poetics; q.v.), *Śṛiṅgāra-prakāśa* (on poetics and dramaturgy; q.v.), *Samarāṅgaṇa-sūtradhāra* (chiefly on architecture and iconography), *Yukti-kalpataru* (Nītiśāstra; q.v.), *Tattva-prakāśa* (on Śaivism), *Rāja-mārtaṇḍa* (comm. on Patanjali's *Yoga-sūtra*), *Rāmāyaṇa-champū* (q.v.), *Śālihotra* (on horses), *Rajamṛigaṅka* (on astronomy) and *Nāmamālikā* (q. v.), a lexicon. *Vividha-vidyā-vichārachatura* and *Chārucharya* (both ed. by V. Venkaṭachalam) are also ascribed to Bhoja. *Śriṅgāra-mañjarī-kathā*, also ascribed to Bhoja, based on a single palm-leaf manuscript has been recently pub. and it resembles the *Kuṭṭanīmata* of Dāmodaragupta and the *Samayamātṛikā* of Kshemendra.

BHOJAKA, A.M. A modern scholar, whose chief work is the good ed. of *Chauppaṇa-mahāpurisa-chariya* (Benaras, 1961), which is a kind of Universal History of the Jainas.

BHOJANA-KUTŪHALA. A Sanskrit work, existing in manuscript form. Dealing mainly with Deccan Dietetics, it is written by Raghunātha, a Mahārāshṭrian Brāhmaṇa of the late 17th century.

BHOJA-PRABANDHA. A Sanskrit prose work by Vallālasena (q. v.), which eulogises Bhoja of Dhārā in relation to many poets attached to his court for his liberal patronage. It describes how Bhoja came to the throne and then narrates a number of anecdotes; regardless of chronology, it brings together in Bhoja's court such literary figures as Kālidāsa, Bhavabhūti, Daṇḍin, Māgha and some other less-known poets. The work exists in several versions.

BHṚIGU-SAṀHITĀ. An old Sanskrit work on horoscopy, which is a celebrated one.

BHŪDEVA MUKHERJI. A Sanskrit author of *Rasa-jala-nidhi* (1926), which is on Hindu Chemistry.

BHŪDEVA ŚUKLA. (fl. end of 16th and beginning of 17th cent.). A Sanskrit writer of Kāshmīr and author of *Dharma-vijaya*, an allegorical play, eulogising the 'advantages of the life of spiritual duty' through the characters, Virtue and Vice, in personified form. His *Rasa-vilāsa* is a work on poetics.

BHŪMĀNANDA SARASVATĪ. A Christian missionary of south India, who became a follower of Dayānanda Sarasvatī. His other works are: *Scientific Gleanings from Vedic Mythology*, *Eugenics in the Vedas*, *Anatomy in the Vedas*, Eng. tr. in full, with critical and explanatory notes of the *Yajurveda* and Eng. tr. of the *Āryābhivinaya* and *Gokaruṇānidhi* (1939), both by Dayānanda. His other works are: *Anthology of Vedic Hymns* (Lahore, 1935) and *Ecclesia Divina* (1936).

BHŪMINĀTHA (Nalla Dīkshita). A Sanskrit court-poet of Shāhjī of Tanjore (r. 1687-1711), whose *Dharma-vijaya-champū* glorifies the life and achievements of his patron. His drama *Subhadrā-pariṇaya* describes the marriage of Subhadrā with Arjuna; his *Śṛiṅgāra-sarvasvabhāṇa* is a one-act play on an erotic theme, while *Jivanmukti-kalyāṇa* and *Chitta-vṛitti-kalyāṇa* are allegorical dramas.

BHŪ-PARIKRAMĀ. A Sanskrit work by Vidyāpati (q. v.), which describes Balarāma's journey around the earth wherein are mentioned 56 countries. It is one of the earliest specimens of gazetteers.

BHŪTABALI (fl. early centuries of Christian Era). A Digambara Jaina scholar, who was

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pupil of Dharasena. He lived in Girinagara (Junāgarh) and is the author of *Shaṭkhaṇḍāgama Sūtras* (with Pushpadanta). There is a comm. *Dhavalā* by Vīrasena on these Sūtras.

BHUVANĀBHYUDAYA. See *Śaṅkuka.*

BHUVANA-PRADPĪIKĀ. See *Rāmakrishṇa Śāstrī.*

BHUVANASUNDARĪ-KATHĀ. A Prākṛit religious poem (975) by Vijayasiṁha, a pupil of Samudra Sūri of the Nāgila Kula; it consists of about 9,000 stanzas and employs Gāthā metre.

BIDYALONGKORN, PRINCE. A modern Thai scholar, who has tr. into Thai the stories from the *Vetāla-pañchaviṁśati.*

BIGANDET, BISHOP P. (1813-94). A Roman Catholic bishop, who studied Burmese sources on the life of the Buddha; his chief work is *The Life or Legend of Gaudama, the Buddha of the Burmese* (Rangoon, 1858).

BĪJAGAṆITA. A Sanskrit work by Bhaskarāchārya (q. v.), which is one of the most complete and systematic works on Algebra.

BILHAṆA (fl. 11th cent.). A Sanskrit writer, who was born at Koṇamukha (village Khunmoh) near Pravarapura, the capital of Kashmir. Son of Jyeshṭhakalaśa and Nāgadevī, his father wrote a comm. on *Mahābhāshya.* His brothers Ishṭārāma and Ānanda were also poets. Educated in Kashmir and particularly proficient in grammar and poetics, he undertook a tour in about A.D. 1050. At Mathurā, he held disputations with the learned of Vṛindāvana; he also visited Kanauj, Prayāg and Benares. He was received well in the court of king Kṛishṇa of Dāhala (Bundelkhand) and in that court probably composed a poem in honour of Rāma. He intended to see Bhoja of Dhārā but he could not do so. He went to Anhilwad in Gujarat, but he was not heartily welcomed there and he complains of this indifference. After visiting Somanātha, he reached Rāmeśvaram. On his way back, he reached the Court of Kalyāṇa, where Vikramāditya VI Tribhuvanamalla (1067-1127) admired his learning and made him his Vidyāpati or Director of Instruction. From the last verses of *Vikramāṅkadevacharita* and some other verses attributed to him, it is conjectured that later on he fell into disfavour with Vikramāditya and had to leave his territories. This may account for the incomplete narrative of Vikrama's history in Bilhaṇa's poem, for it stops with his Chola war and does not refer to the expedition beyond the Narbadā in 1088.

Bilhaṇa's works are : *Vikramāṅkadeva-charita* (q. v.; a poem describing the story of king Vikramāditya), *Karṇasundarī* (q. v.), a Nātikā in 4 Acts, *Chaurapañchāśikā* (q.v.) and *Śivastuti,* a small poem in praise of Śiva.

Bilhaṇa is a master of vivid description; his style is elegant and is a good specimen of the Vaidarbhi type. See *Śilhaṇa.*

BILHANA-KĀVYA. See *Chaurapañchāśikā.*

BILVAMAṄGALA. See *Līlāśuka.*

BINDESWARI PRASĀD SINHA. A scholar, who is noted for his *Readings in Kautalya's Arthaśāstra''* (Delhi, 1976-77).

BIRA, SH. A Mongolian scholar, who is mainly interested in the Mongolian and Tibetan trs. of the *Kāvyādarśa.* He wrote articles on the history of the tr. and the spreading of *Kāvyādarśa* in Tibet and Mongolia, as well as on its Tibetan and Mongolian comms. (1976). He is at present working on the tr. of *Kāvyādarśa* from Tibetan aud Sanskrit with extensive comments based on its Tibetan and Mongolian commentaries.

BIRENDRAKUMĀRA BHAṬṬĀCHĀRYA.

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A modern Sanskrit author of two farces : *Veshṭana-vyāyoga* and *Śārdūlaśakaṭa* (1969). His *Kavi-kālidāsam* was written for the Kālidāsa festival.

BIRNBAUM, RAOUL. A scholar, whose chief work is: *The Healing Buddha* (1968).

BISṆUPĀDA BHAṬṬĀCHĀRYA. A modern scholar, who has ed. *Dhvanyāloka* of Ānandavardhana with a kind of running comm. in English.

BIŚVEŚVARANĀTHA REU. See *Viśveśvaranātha Reu.*

BLIKSTEIN, IZIDORO. A modern Indologist who is Head of the Departments of Romanic Linguistics and of Sanskrit Language and Literature at the University of Sao Paulo, Brazil. His chief articles (in Portuguese) are: "Hinduism, Linguistics and Semiology" (1980), "To see the Brahman : a semiological mirage. Problems with the translation of Kena Upanishad" and "Mirage and knowledge : problems of perception in a Sanskrit text" (1983).

BLOCH, JULES (d. 1953). A foreign Indologist, who studied the linguistic characteristics of *Kharoshṭhi Dhammapada.* His other works are : *Formation de la Langue Marathe* (Eng. tr. *The Formation of the Marathi Language*, ed by Dev Raj Chanana), *L' Indo-Aryan* (1934), *Aśoka et la māgadhī* (*Bulletin of the school of Oriental Studies*,VI), *Some Problems of Indo-Aryan Philology* (1930) and *Structure of Dravidian Languages* (in Eng. tr.). He was also associated with the French tr. of the Buddhist Canon in Cambodian language.

BLOCH, T. A foreign Indologist, whose chief work is *Vararuchi and Hemachandra* (Gutersloh, 1893).

BLOOMFIELD, MAURICE. An American Indologist, whose chief works are : *Vedic Concordance* (1906; pub. in the Harvard Oriental Series; a gigantic work, which is an alphabetical index to every line of Vedic mantras, together with an account of their variants in the different Vedic books, including Brāhmaṇas, Āraṇyakas, Sūtra-granthas, Upanishads etc.; reprinted in 1964 with the assistance of the Government of India), *Ṛigveda Repetitions* (I916, in the Harvard Oriental Series; all the repeated passages of the *Ṛigveda* are presented in the order of their occurrence in the Saṁhitā, with critical comments and notes from metrical, lexical, grammatical and other points of view), *Vedic Variants* (a study of the variant readings of the repeated mantras of the Veda—two Vols. in collaboration with Edgerton, 1930-32, the third Vol. by Edgerton in collaboration with Emeneau, 1934), *Religion of the Veda* (a collection of lectures delivered in America, pub. 1908; a survey of Vedic religion from the *Ṛigveda* to the Upanishads), ed. of *Gopatha-hrāhmaṇa*, pub. of *Kauśikasūtra* of *Atharvaveda* (1890; with portions of comms. from Dārila and Keśava along with Introduction). *Atharvaveda and Gopatha-brāhmaṇa* (a critical study), pub. of *Atharvaveda* (4 Vols., 1901; jointly with Garbe of Paippalāda Śākhā, as available in Kashmir in Śāradā script), Eng. tr. of hymns of the *Atharvaveda* under the title, *Hymns of the Atharvaveda* (pub. in the Sacred Books of the East Series), and *Life and Stories of the Jaina Saviour Pārśvanātha* (Baltimore, 1919). He was responsible for making a beginning in the study of "Jaina Sanskrit" as defined by him.

BODE, M.H. A foreign Indologist, whose chief works are : *Pali Literature of Burma* (London, 1909) and *Legend of Raṭṭhapāla in Pāli Apadāna and Buddhaghosha's Commentary.*

BODEWITZ, H.W. A modern scholar of

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Netherlands, whose *Jaiminīya Brāhmaṇa* (I, 1-65) is a tr. from Sanskrit (1973), while *The Daily Evening and Morning Offering according to the Brāhmaṇas* is a monograph (1976). He is at present working on the 'Vedic Ritual Texts; the Esoteric Interpretations of the Ritual in the Brāhmaṇas' and on 'The Philosophy of the Upanishads'.

BODHA-PAÑCHADAŚIKĀ. A Sanskrit work on Kashmir Śaivism by Abhinavagupta (q. v.). Consisting of 15 verses, which deal with the subject-matter, the work is meant for the ordinary reader to have an idea of the essentials of monistic Śaivism.

BODHĀYANA (fl. 1st-4th cent.). A Sanskrit poet and author of a farcical drama, *Bhagavadajjukiya* (q.v.).

BODHICHARYĀVATĀRA. A Buddhist Sanskrit work by Śāntideva (q. v.), written in the form of a kāvya. It deals with the ideal of attaining Buddhahood as opposed to the narrow Hīnayāna ideal of sainthood.

BODHISATTVĀVADĀNA-KALPALATĀ. Same as *Avadāna-kalpalatā* (q.v.).

BODHIVAṂSA, Same as *Mahābodhivaṁsa* (q. v.).

BOEHTLINGK, OTTO VON (1815-1904). One of the greatest of 19th century German Indologists, who is best known for the compilation of the monumental St. Petersburg dictionary : *Sanskrit-Worterbuch*, the great Sanskrit-German dictionary. After studying at St. Petersburg, he went to Bonn and Berlin, where he studied with Fr. Bopp and A.W. von Schlegel.

Boehtlingk's first publication was on Pāṇini (vol. 1, 1839; containing Pāṇini's sūtras with Indian commentaries; vol. 2, 1840, containing the introduction, explanatory notes, and indices). Its second ed. appeared in 1887, which has a shorter introduction and commentary, with German tr. and notes. He added the *Dhātupāṭha* and "Panini's vocabulary" to the indices. Vopadeva's *Mugdhabodha*, a 13th century grammarian's work, appeared in 1847; the edition is accompanied by explanations and indices. He also published three papers in German : "First attempt on the accent in Sanskrit", "Declination in Sanskrit" and "The Uṇādi affixes", which were preliminary studies for a Sanskrit grammar he intended to write. He was the first to give a specimen of the original accentuation in the *Ṛigveda*, this problem not having been taken note of by scholars before.

Boehtlingk ed. and tr. *Śākuntalam* (1842) *Mṛichchhakaṭika* (1877), *Chhāndogya-upanishad* (1889) and Daṇḍin's *Kāvyādarśa* (1890). He also brought out an anthology of Sanskrit texts, *Chrestomatie* (1845; 2nd ed. 1877; 3rd ed. by Garbe, 1907). Boehtlingk compiled also a very large collection of 4,519 verses of wisdom in Sanskrit, *Subhāshitas*, in three volumes entitled : *Indische Spruche*, arranged alphabetically and accompanied by German translation.

By far, the monumental work of Boehtlingk is his dictionary, referred to above. Produced in 7 folio volumes (1852-75), it has 9478 large quart pages printed in two columns. A large number of passages from Sanskrit illustrate the meaning of the entries. It was published by the Russian Imperial Academy of Sciences. Though the lexicon was based on extraction of material from less than 500 source books, it was done with a thoroughness and mastery, which has scarcely been equalled in subsequent lexicons of any classical language; it is being tr. into English. The dictionary has been an indispensable tool for Indologists; it will be superceded only after the *Critical Sanskrit Dictionary*, which is being prepared in Pune, has appeared in print. The Dictionary is the joint work of Boehtlingk and

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Rudolph von Roth : Roth was responsible for Vedic literature, Boehtlingk for classical literature; Boehtlingk's share is estimated at 9/10th of the whole work. W.D. Whitney contributed a word index to the *Atharvaveda*, W. Weber an index to ritual literature while A.F. Stenzler to Manu. It is due to the untiring energy of Boehtlingk that the work could be completed in 23 years. After the Dictionary had been completed, Boehtlingk immediately started to work on an abridged version for beginners, for which he revised some parts and gave entirely different quotations from literature as examples for the entries.

During the last years of his life, Boehtlink mostly wrote on Vedic passages, attempting to explain doubtful verses in the Veda. He was active to the last and published a small Vedic article on his death-bed.

A bibliography of Boehtlingk's works was compiled by K. Salemann and S.V. Oldenburg in 'Melanges Asiatiques', X, St. Petersburg 1892.

BOHLEN, PETER VON (1796-1840). A German Indologist, whose *Das Alte Indien mit besonderer Beruecksichtigung Aegyptens* (Ancient India with special reference to Egypt; 2 vols., 1830) is a monumental work, in which the author deals with all aspects of Indian culture. According to this work, religion in India, as in Egypt, had its beginning in the worship of the Sun-god. He compared India with ancient Egypt, because he thought there was a cultural connection in ancient times, Egypt being at the receiving end. He also edited and tr. into German the Sayings of Bhartṛihari (Hamburg, 1835) and *Ṛitusaṁhāra* (Leipzig 1840), a poem ascribed to Kālidāsa. Bohlen was Professor for Arabic, Persian and Sanskrit at Koenigsberg in 1828.

BOHN, W. A modern Indologist, whose chief work is *Die Religion des und the Verhaltnis-zum Buddhismus, etc.*

BOIN, S. A modern British Indologist, whose chief work is the Eng. tr. of E. Lamotte's French tr. of *Vimala kirti-nirdeśa* (1976).

BOKIL, V.P. A modern Sanskrit writer, whose *Śiva-vaibhavam* (1965) is a drama on Śivājī.

BOLLEE, W.B. A modern Indologist, whose chief work is the study of *Kuṇāla-jātaka* (London, 1970).

BOLLENSEN, FRIEDRICH (1809-96). A German Indologist, who had held a Professorship in Russia but he lived in retirement after his return to Germany, devoting his time to the study of the Ṛigvedic metre. In the St. Petersburg Academy, he found material for a critical edition of Kālidāsa's *Urvaśī*; this edition is accompanied by an excellent German tr. and numerous notes on Prakrit and Sanskrit passages as well as on the metre. He also ed. *Mālvikāgnimitra* (Leipzig, 1879). He contributed a paper on the Reconstitution of the Veda, in which he attempted to reconstruct the original text of the Vedas after purging them from those parts which the metre showed to be later additions. He also wrote a number of papers on the text of the Ṛigvedic hymns and on problems of lexicography and grammar and on Vedic gods : Mitra, Varuṇa, Aryaman, and Indra. For reasons of ill health, Bollensen went to Wiesbaden, where he died.

BONGARD-LEVIN, G.M. A Russian Indologist, who, along with G. F. Ilyin., is the author of 'Ancient India—An Historical Outline' (1969), which is a comprehensive book on the history of Ancient India. His book 'India in the Mauryan Period' (1973) gives detailed characteristics of the political, social and cultural history of the country in Mauryan period. He has pub. some fragments

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from the Sanskrit version of the *Mahāparinirvāṇa-sūtra* (1975) and two fragments from the *Saddharmapuṇḍarīka* (1975). On the newly-discovered Sanskrit and Prakrit Texts from Central Asia, he has written in *Indologica Taurinensia* (1975-76, Vol. III-IV), *Journal of Ancient History* (1975, No. 4), *Peoples of Asia and Africa* (1975, No. 6) and *Malalasekara Commemoration Volume* (Colombo, 1976). He has also studied the problem of land property and materialism in Ancient India in his articles pub. in *Journal of Ancient History* (1973, 1977 and 1978). See *Grantovsky*, E.A.

BOPADEVA. See *Vopadeva*.

BOPP, FRANZ (1791-1867). A celebrated German scholar, who made Berlin a centre for linguistic research in Sanskrit and is regarded as the real father of comparative linguistics in Europe. Born at Mainz, Bopp went to Paris. He attempted to learn Sanskrit by reading and he wrote that he read the whole of the *Rāmāyaṇa* without the help of a dictionary. It was at the age of 25 that Bopp wrote: *Ueber das Konjugationssystem der Sanskritsprache in Vergleichung mit jenen der griechischen, lateinischen persischen und germanischen Sprache. Nebst Episoden des Ramayan und Mahabharat in genauen metrischen Uebersetzungen aus dem Original text und einigen Abschnitten aus den Vedas. Herausgegeben und mit einer Vorerinnerung begleitet von K.J. Windischmann* (Frankfurt, 1816). The object of Bopp's researches was to trace the common origin of the grammatical forms of inflections of Sanskrit, Persian, Greek, Latin, and German. Other scholars before Bopp had already noted some affinities between Sanskrit and other languages, but it is Bopp's merit that he showed the relationship convincingly and methodically. By a historical analysis of the grammatical forms as applied to the verb, he furnished the first trustworthy materials for a history of the languages compared. His work was greatly acclaimed in France and Germany. In the Appendix are given some specimens of German tr. from the Vedas and metrical tr. of some episodes from the *Rāmāyaṇa* and the *Mahābhārata*.

In 1818, Bopp went to London, from where he brought out *Nalus Carmen Sanscriticum e Mahabharate* (Nala, a Sanskrit poem from the *Mahābhārata*-Sanskrit text, Latin tr. and notes). He had made use of one Paris manuscript and five others from London. Bopp's edition was a favourite text for beginners and has been included in several anthologies.

In the "Annals of Oriental Literature", Bopp brought out *Analytical Comparison of the Sanskrit, Greek, Latin and Teutonic Languages, showing the original identity of their Grammatical Structure* (London, 1820), in which he extended to all parts of the grammar what he had done in his book to the verb alone.

In 1820, Bopp went to Goettingen University, where the Faculty conferred on him the doctorate *honoris causae*. A year later, he went to Berlin, where he was associated with Wilhelm von Humboldt, who had studied Sanskrit with Bopp in London. Humboldt was instrumental in obtaining the chair of Sanskrit at the Berlin University for Bopp where Bopp stayed till his death in 1867. In Berlin, he brought out in German: "Concise Compendium of the Sanskrit Language" (1827). He also compiled a *Sanskrit-Latin Glossary* (1830), in which, more especially in the 2nd and 3rd editions, 1847 and 1867, an account was also taken of the cognate languages. He elaborated his comparative Grammar, which appeared in six parts (1833-52) as *Vergleichende Grammatik des Sanskrit, Zend, Griechischen, Lateinischen, Litauischen, Altslawischen, Gothischen und Deutschen* (Comparative Grammar of Sanskrit, Zend,

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Greek, Latin, Lithuanian, Old Slavonian, Gothic, and German). The English tr. by E.B. Eastwick appeared in 1856. Two other essays on the numerals in Sanskrit and Zend appeared also in 1856. Old Slavonian began to take its stand among the languages compared from the second part onward. Bopp revised the Comparative Grammar for the second edition (1856-61) and also included Armenian. Bopp's book in German. "Comparison of the System of Accentuation together with a Concise Description of Sanskrit and Greek" (Berlin, 1854) showed that the accents in Greek and Sanskirt are often similar.

Bopp earned an enormous reputation as a scholar by demonstrating the relationship of the Indo-European languages. By studying comparative linguistics, in which Sanskrit played an important part, he encouraged further Indological studies.

BORSANI, S. A modern Italian Indologist, who has made analyses of the Tipiṭaka and the *Bālakāṇḍa* of the *Rāmāyaṇa*; she is at present teaching Sanskrit.

BOSCH, F.D.K. A foreign Indologist, who is a specialist in Indonesian and Indian art; his works are : *De Gouden Kiem* (The Golden Germ), *Inleiding in de Indische symbolick* (Introduction into Indian Symbolism), *Hiraṇyagarbha* and *De Legende van Jīmūtavāhana in de Sanskrit-Litteratuur* (Leiden, 1915).

BOSCH, L.P. VAN DEN. A Dutch Indologist, who has pub. a tr. into Dutch of *Atharvaveda-pariśīshṭa* (21-29; 1978).

BOSE, G.C. An Indian scholar, whose chief work is *Purāṇa-Praveśa* (in Bengali; Calcutta, 1934); he has also written articles on Purāṇic studies.

BOTTO, OSCAR. A modern Italian Indologist, whose chief studies are on Kshemendra's *Daśāvatāra-charita*, Gumāni's *Upadeśa śataka*, *Chāṇakya-rāja-nītiśāstra*, *Nītivākyamṛita*; he has also written an account of the science and literature of polity in ancient and mediaeval India.

BOWER MANUSCRIPT. A Sanskrit manuscript, discovered in Kashgar by Bower in 1890 and ed. by Hoernle in 1914. Ascribed to 4th cent. A.D., it cites previous authors, viz., Ātreya, Kshārapāṇi, Jātūkarṇa, Parāśara, Bheḍa, Harīta and Suśruta. It deals with the qualities of garlic, elixirs for prolonging life, recipes for external and internal application and many other topics.

BRAHMA-BHARATA. A small portion of a Sanskrit MS., now available in 6 chapters and dealing with *Abhinaya*. It is perhaps identical with the *Brahma-nāṭyaśāstra* mentioned by Dāmodaragupta in his *Kuṭṭanīmata* (q.v.); Padmabhu's view, mentioned by Śāradātanaya in his *Bhāva-prakāśa*, perhaps refers to this work.

BRAHMA DATTA JIJÑĀSU (1892-1964). A Sanskrit scholar, whose chief works in Hindi are : *Veda aur Nirukta* (an essay) and *Ashṭādhyāyī Bhāshya* (a comm. up to 5 chapters; the rest 3 were completed by Prajñākumārī).

BRAHMADEVA (fl. latter half of 11th cent.). A Sanskrit writer and author of *Karṇa-prakāśa* (q.v.), an astronomical work.

BRAHMAGUPTA (b. 598). A Sanskrit writer on astronomy, whose works are : *Brāhma-siddhānta* (*c.* 628), *Khaṇḍakhādya* (665) (qq.v.) as also the *Dhyānagraha* in 72 verses. Son of Jishṇu, from the testimony of Alberuni, it is learnt that he was a native of Bhillamāla near Multan. He appears to have lived in the court of a Chāpa king Vyagramukha. He did not recognise the diurnal motion of the earth; some scholars think that he based his *Brāhma-siddhānta* on

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the *Brahma siddhānta* portion of the *Vishnu-dharmottara-upapurāṇa* (q.v.). "Brahmagupta's work covers very briefly the ordinary arithmetical operations, square and cube roots, rule of three, interest, progressions, goemetry, including treatment of the rational right-angled triangle and the elements of the circle, elementary mensuration of solids, shadow problems, negative and positive quantities, cipher, surds, simple algebraic identities, indeterminate equations of the first and second degrees, in considerable detail, and simple equations of the first and second degrees which are briefly treated. Special attention is given to cyclic quadrilaterals."

BRAHMAJĀLA-SUTTA. The first *Sutta* of *Dīgha-nikāya* (q.v.) in Pali, in which the Buddha exhorts his followers to shun the company of Brāhmanas, who give themselves to sensual pleasures, perform sacrifices and while away their time in idle speculation about the origin and destruction of the world, the reality or non-reality of things, the nature of soul and the like.

BRAHMAMITRA AVASTHĪ. A modern Sanskrit scholar, who, along with Devadatta Kaushik and Ramesh Kumār Khaṭṭar, has critically ed. text of *Sāhitya Darpaṇa* with Lochana comm. as also with Kanakalatā Hindi commentary.

BRAHMAMUNI PARIVRĀJAKA (1893-1978). A Sanskrit writer of Ārya Vānaprastha Ashram, Hardwar, whose comm. *Vedānta-darśana* (Hoshiarpur, 1954) on the *Vedānta-sūtras* criticises the methods of interpretation as adopted by the classical Bhāshyakāras and instead establishes the soundness of Traitavāda as expounded by Dayānada Sarasvatī. His *Sāṅkhya-darśana* is a comm. on the Sāṅkhya system of philosophy, while *Nirukta-sammarsha* is a comm. in Sanskrit on *Nirukta*. He also ed. *Bṛihad-vimāna-śāstra* of the sage Bhāradvāja as also tr. *Sāmaveda* into Hindi.

BRĀHMAṆA. Comms. in Sanskrit on the Vedas (q.v.). The word 'Brāhmaṇa' means 'the explanation or utterance of a learned priest upon any point of ritual'; used collectively, the word means a collection of such utterances and discussions of the priests upon the science of Yajña. According to another version, however, Brahma is one of the names of the Vedas and the works explaining the meanings of the Vedas, came to be termed as 'Brāhmaṇas'. The Brāhmaṇas also contain cosmogonic myths, legends and narratives (*Ākhyānas*, *Purāṇas* and *Itihāsa*) in explanation of *Vidhis* (rites) and all these together are called *Artha-vāda*. The beginnings of Brāhmaṇa literature, however, may be seen in the Brāhmaṇa-like parts of the Śaṁhitās of the Black *Yajur-veda*, while their latest development is indicated by the Āraṇyakas and Upanishads (qq.v.). All this literature—the explanatory and theological Brāhmaṇas, the theosophical Āraṇyakas and the philosophical Upanishads—goes under the name of Brāhmaṇa and is included by orthodox Hindus in the term of Veda and is considered as 'revealed' (*śruti*). There are Brāhmanas of each of the Vedic Saṁhitā and they are essentially more or less uniform in their contents, for all that is found in the Brāhmaṇas, that is not directly concerned with ritual, is, strictly speaking, irrelevant and unnecessary from the viewpoint of their authors. It is in this context that the duties of the Hotṛi-priests, who had to recite the *Mantras* of the *Ṛigveda* at the sacrifices have been luxuriantly speculated upon and mystified by the authors of the Brāhmaṇas of the *Ṛigveda*, while those of the Udgātṛi-priests in the Brāhmaṇas of the *Samaveda* and so forth.

The Brāhmaṇas are indispensable for understanding the whole of the later religious and philosophical literature and are highly interesting for the science of religion and the

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history of the Yajña and priesthood. Regarding their age, scholars have agreed to place the old and genuine Brāhmaṇas to the pre-Buddhist period. The earlier Brāhmaṇas contain accent marks but the later ones are devoid of this nicety of pronunciation and approach the form of the classical Sanskrit. As to their form, the Brāhmaṇas, containing explanatory notes and legends, are naturally in prose (their syntax representing the oldest stage in the development of Sanskrit prose), though Gāthās (metrical pieces) occur now and then.

The principal Brāhmaṇas are as under :—

(i) *Aitareya-brāhmaṇa.* Belonging to the *Ṛigveda*, it consists of 40 Adhyāyas which are divided into eight Pañchakas or 'fifths'. It deals chiefly with Soma Yajña; tradition mentions Mahidāsa Aitareya as the author or compiler of this work. As compared to the second Brāhmaṇa (*Kaushītaki*) of the *Ṛigveda*, it is older in date and bigger in bulk, though the *Kaushītaki* is richer in contents.

(ii) *Kaushītaki or Śāṅkhāyana.* It also belongs to the *Ṛigveda* and consists of 30 Adhyāyas: I to VI Adhyāyas dealing with the food-sacrifice (fire-laying, fire sacrifice, new and full moon sacrifices and the sacrifices of the season) and VII to XXX treating of Soma-Yajña, fairly agreeing with the first Brāhmaṇa of the *Ṛigveda*.

The lost Brāhmaṇas of the *Ṛigveda* are: *Paiṅgi*, *Bahvricha*, *Āśavālāyana* and *Gālava*.

(iii) *Taittirīya-brāhmaṇa.* Belonging to the Black *Yajurveda*, it contains later additions to the *Taittirīya-saṁhitā* of the *Black Yajurveda*, for the Brāhmaṇas were already included in the Saṁhitās of the Black *Yajurveda*. This Brāhmaṇa treats of the Purushamedha, the symbolical 'human sacrifice'.

(iv) *Śatapatha-brāhmaṇa.* 'The Brāhmaṇa of the Hundred Paths' is so called because it consists of one hundred Adhyāyas. Belonging to the White *Yajurveda*, it is the best-known, the most extensive and the most important of all the Brāhmaṇas. There are two recensions of this Brāhmaṇa—Kāṇva and Mādhyandina. In the Mādhyandina, the hundred Adhyāyas are distributed among 14 Kāṇḍas. Kāṇḍas I to IX are a continuous comm. on the first eighteen sections of the Vājasaneyi-saṁhitā of *Yajurveda*, Kāṇḍa X deals with the Agni-rahsya, i.e., 'fire-altar-mystery'; XI to XIV, besides appendices to the preceding Kāṇḍas, treat of the Upanayana or initiation of a pupil, Svādhyāya or Veda study, death ceremonies, Aśvamedha, Purusha-meda, SarvamedhaYajñas and the Pravargya ceremony; the last six Chaps. of Kāṇḍa XIV constitute the *Bṛihadāraṇyaka-upanishad* (q.v.); this Brāhmaṇa contains the well-known flood-legend. The *Kāṇva Śatapatha-brāhmaṇa* has 104 Chaps., distributed into 27 Kāṇḍas. Śaṅkarāchārya and other scholars accept the two Chaps. of *Kāṇva Bṛihadāraṇyaka-upanishad* as supplements. If the last 2 Chaps. are considered as supplements, this Brāhmaṇa has only 102 Chaps.; possibly two more Chaps. were added at some stage. The difference between the two recensions is negligible.

The lost Brāhmaṇas of the Yajurveda are: *Charaka*, *Śvetāśvatara*, *Kāṭhaka* (*since discovered by Sūrya Kānt*), *Maitrāyaṇī*, *Jābāla*, *Khāṇḍikeya*, *Aukheya*, *Hāridravika*, *Tumburu*, *Āhvaraka*, *Kankati*, and *Chhāgaleya*.

(v) *Tāṇḍya-mahābrāhmaṇa* or *Tāṇḍya-brāhmaṇa.* It belongs to the *Samaveda* and treats of the same subjects as the Brāhmaṇas of the *Ṛigveda*, but the *Tāṇḍya*, also called *Pañchavīṁśa* because of its 25 books, contains the oldest legends and describes the Vrātya ceremonies dealing with the purification of those who were not initiated at proper time.

(vi) *Shaḍviṁśa-brāhmaṇa.* Belonging to the *Sāmaveda*, it consists of 26 books, the contents of the first 25 books being the same as those of the *Tāṇḍya-brāhmaṇa*. With the addition of one more book, it came to be termed as *Shaḍviṁśa*, because of its having 26

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books. The 26th book is called Adbhuta or wonderful and deals with miracles and omens.

(vii) *Jaiminīya-brāhmaṇa*. It belongs to the *Sāmaveda* and treats of the same subjects as do the *Brāhmaṇas* of the *Ṛigveda*. This Brāhmaṇa is older than the *Tāṇḍya-brāhmaṇa* and is important for the history, both of religion and legend, for in elucidation of the details of the ritual, it has introduced numerous stories mostly of an aetiological character, which nevertheless throw welcome light on social conditions. Often, this Brāhmaṇa is called *Talavakāra-brāhmaṇa*, though at one stage they may be separate.

The other Brāhmaṇas attached to the *Sāmaveda* are *Mantra* and *Chhāndogya* (these Brāhmaṇas were accepted by Śaṅkara Svāmī as related to Tāṇḍya), *Daivatā* or *Devatādhyoya*, *Ārsheya*, *Sāmavidhāna*, *Saṁhitopanishad*, *Vaṁśa*, *Jaiminīya-ārsheya* and *Jaiminīyopanishad*.

The lost Brāhmaṇas of the *Sāmaveda* are: *Bhāllavī*, *Kālabavī*, *Raurukī*, *Śāṭyāyana* (Oertel has carefully collected references to it wherever available in literature), and *Talavakāra*.

(viii) *Gopatha-brāhmaṇa*. The only Brāhmaṇa attached to the *Atharvaveda* (q.v.), it is divided into two parts—*Pūrva-Gopatha* and *Uttara-Gopatha*, the former having 135 *Kaṇḍikās* and the latter 123, the total being 258 Kaṇḍikās. Perhaps of a very late origin, myths, legends and parables constitute the staple of the work, which are intended to explain the origin, nature and fruits of particular ceremonies but they are short and pointless.

The other Brāhmaṇas, termed 'Miscellaneous' are: *Āruṇeya*, *Saulabha*, *Śailālī*, *Parāśara*, *Māshaśarāvī*; *Kāpeya*, *Rahasyāmnāya*, *Nirukta*, *Anvākhyāna*, *Bāshkala*, *Māṇḍukeya*, *Trikharva* and *Karadvisha*.

BRAHMĀNANDA GIRI (fl. *c.* 1550). A Sanskrit writer and celebrated author of the *Śāktānanda-taraṅgiṇī* and *Tārā-rahasya*, the Tantric treatises. He elaborates the various rites to be performed in the course of the worship of Śakti.

BRAHMĀNANDA SARASVATI (fl. 18th cent.). A Sanskrit writer and author of *Bṛihachchhaṅkara-vijaya* (on the life of Śaṅkara).

BRAHMĀNANDA SHUKLA. A modern Sanskrit poet, whose Mahākāvya *Śrī Nehru-charitam* (Khurjā, 1969) in 18 cantos describes the life and activities of Jawāharlāl Nehru, the first Prime Minister of India.

BRĀHMAṆA-SARVASVA. A Sanskrit work by Halāyudha (q.v.), also called *Karmopadeśiṇi*. It is a guide for the Kānva Śākhā Brāhmaṇas of the Śukla *Yajurveda* to the Vedic mantras employed in the daily rites and periodical ceremonies and deals also with the other various daily duties.

BRAHMĀṆḌA-PURĀṆA. See *Purāṇa*.

BRAHMA-PURĀṆA. See *Purāṇa*.

BRAHMA REDDI, P.P. A modern Sanskrit writer, whose playlet in five scenes was published in "Saṁvid", a quarterly of Bharatiya Vidya Bhavan. The quarrel is between the various languages of India like Tamil, Telugu and Hindi for power, leading to the realization about the greatness and importance of Sanskrit for Indian languages and culture.

BRAHMARṢHI-VILĀSA. See *Vīrendrabahādura Singh*.

BRĀHMA-SIDDHĀNTA. A famous Sanskrit mathematical-astronomical work by Brahmagupta, also called *Sphuṭa Brāhma-siddhānta*, which consists of 24 chapters; some scholars think that it was based on the *Brahma-siddhānta* portion of the *Vishṇudharmottara-*

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upapurāṇa (q.v.). The work influenced Arabic astronomy and mathematics in the 8th century. See *Brahmagupta*.

BRAHMA-SŪTRA. Sanskrit Sūtras, ascribed to Bādarāyaṇa; also called *Vedānta-sūtra, Śārīraka-sūtra, Śārīraka-mīmāṁsā or Uttara-mīmāṁsā*. The work, in 555 cryptic Sūtras, describes the philosophical-theological views of the Upanishads, but is not intelligible without comms.; of the commentators, the chief are : Śaṅkara, Bhāskara, Yādavaprakāśa, Rāmānuja, Nimbārka, Keśava, Nīlakaṇṭha, Madhva, Baladeva, Vallabha and Vijñānabhikshu (qq. v.). See *Brahmamuni*.

BRAHMA-SŪTRA-BHĀSHYA. A Sanskrit comm. by Śaṅkarāchārya (q.v.) on the *Vedānta-sūtras* (q.v.), which is an exposition of Advaita Vedānta and laid the foundation of Śaṅkarāchārya's school. The comm. was commented upon by Vāchaspati Miśra (9th cent.), Ānandajñāna (13th cent.) and Govindānanda (14th cent.).

BRAHMAVAIVARTA-PURĀṆA. See *Purāna*.

BRAJ BIHĀRĪ CHAUBE. See *Vraj Bihārī Chaube*.

BRAJALĀLA MUKHOPĀDHYĀYA. See *Khrishṭa-dharma-kaumudīsamālochanā*.

BRAJ MOHAN CHATURVEDĪ. (1932-). A Sanskrit scholar, whose chief works are : *Unrevealed Aspects of the Rasa Theory* (1978; on Sanskrit poetics), *Sāṅkhya-kārikā* (a study) and *Hindu Philosophy* (1979).

BRELOER, BERNHARD (1894-1947). A German Indologist, who obtained a doctorate in 1921 on his thesis in German: "Fundamentals of ancient Indian music according to the Bharatiya *Nāṭyaśāstra*". Breloer then took up the study of Indian law and brought out three volumes of Kautilya studies in German: "The Real Estate in India" (1927), "Ancient Indian Civil Law with Megasthenes and Kautilya" (1928) and "Financial Administration and Economics" (1934). By applying the methods of comparative law and by comparing Megasthenes' notices on India with Kautilya's *Arthaśāstra*, Breloer was able to elucidate many problems of ancient law and finances. He also wrote papers on Alexander the Great and king Porus.

Breloer took part in both the World Wars and died in 1947 in a Russian POW camp at Tiflis.

BREWSTER, E.H. A foreign Indologist, whose chief work is *Life of Gotama, the Buddha* (London, 1926). Compiled exclusively from the Pali canon, it carries an Introductory Note by C.A.F. Rhys-Davids.

BṚIHDĀRAṆYAKA. See *Āraṇyaka*.

BṚIHADĀRAṆYAKA-UPANISHAD. See *Upanishad*.

BṚIHAD-BHĀGAVATĀMṚITA. A famous Sanskrit work by Sanātana Gosvāmin (q.v.), which is based on the *Bhāgavata-purāṇa* and is written in the style of a Purāṇa. Divided into two parts, its first part describes Nārada's quest of the dearest devotee of Kṛishṇa, while the second part concerns Kṛishṇa's manifestation of himself before his devotee.

BṚIHADDEŚĪ. A Sanskrit work on music by Mataṅga (q.v.), written between the 5th and 7th century. Though the title indicates that the work deals with only regional music, yet the extant work, consisting of six chapters, discusses also *Śruti* and *Svara*. It mentions Bharata (q.v.) but differs from him in several places.

BṚIHADDEVATĀ. A Sanskrit metrical work, ascribed to Śaunaka (q.v.), which is a large catalogue of gods worshipped in the different

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hymns of the *Rigveda*. It contains also myths and legends relating to these deities ; it is one of the earliest Indian narrative works and is important from the point of view of the development of narrative literature in India.

BṚIHADDHARMA-UPAPURĀṆA. The eighteenth Upapurāṇa, consisting of three sections, of which only the first and the last sections are devoted to Dharma, the glorification of which is its main purpose. Section I deals with the duties to one's parents and the gurus, the glorification of the tīrthas, the incarnations of Vishṇu, of Rāma, the story of Sītā and the origin of the *Rāmāyaṇa*. Section II contains legends of Gaṅgā and other myths and legends ; it even declares Kapila, Vālmīki, Vyāsa and Buddha as the incarnations of Vishṇu. Section III deals with the duties of the castes and āśramas, the duties of women, the adoration of various gods, the festivals of the year, the worship of the sun, the moon and planets, the origin of evil and wickedness in the world and with the intermixture of castes. It is believed by some scholars to have been compiled in Bengal in the 13th century. See *Upapurāṇa* and *Purāṇa*.

BṚIHAD-HARIVAṀŚA-PURĀṆA. Same as *Harivaṁśa-purāṇa* (q.v.) of Jinasena.

BṚIHAJ-JĀTAKA. A Sanskrit work on the *Horā* section of astrology, written by Varāhamihira (q.v.). Consisting of 25 chapters, its importance lies in the use, perhaps for the first time in India, of the Zodiac, with Greek names of the Zodiacal signs and planets. The author employs quite a large number of Classical Sanskrit metres in this work.

BṚIHANNĀRADĪYA-PURĀṆA. See *Nārada-purāṇa*.

BṚIHASPATI. One of the twenty traditional Sanskrit writers of original Smṛiti, whose work has not yet been recovered, though commentators and digest-makers quote extensively from his Smṛiti. A short versified *Bṛihaspati-smṛiti* (see *Dharmaśāstras*) and a Dharmasūtra of Bṛihaspati exist. He appears to have founded a school of politics and statecraft as is revealed from the *Arthaśāstra* (q.v.). The extant *Bārhaspatya Arthaśāstra*, however, seems to be a later work. A Bṛihaspati is supposed to have been the founder of the school of philosophy called after the name of his pupil, Chārvāka (q.v.).

BṚIHASPATI RĀYAMUKUṬA. See *Rāyamukuṭa*.

BṚIHASPATI-SMṚITI. See *Dharma-śāstra*.

BṚIHATĪ A celebrated Sanskrit comm. by Prabhākara (q.v.) on the *Pūrvamīmāṁsa-sūtra* of Jaimini, which gave rise to the Prabhākara school of Mīmāṁsā philosophy.

BRIHAT-KALPA. See *Kappa*.

BṚIHATKATHĀ. A collection of romantic tales in Paiśāchī Prakrit, written by Guṇāḍhya (fl. between 1st cent. to 4th cent. A.D.). Probably a voluminous work, no longer extant, it has supplied themes to many a work of later times as can be gathered from its three Sanskrit versions.

From the three versions (*Bṛihatkathā-śloka-saṅgraha* of Buddhasvāmin, *Bṛihatkathā-mañjarī* of Kshemendra and *Kathā-sarit-śāgara* of Somadeva) (qq.v), that are available, it appears that the form of the original was metrical but Daṇḍin probably hints that it was prose. The main theme of the narrative was no doubt the marriage of Naravāhanadatta with Madanamañchukā, who, like Vasantasenā, was a courtesan. It is also possible that the original work contained many other stories of the love adventures of the hero.

BRIHATKATHĀ-MAÑJARĪ. A collection of

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stories by Kshemendra (11th cent. A.D.), which is one of the two Kashmirian versions (the other being Somadeva's *Kathāsaritsāgara*) of the *Bṛihatkathā* (q.v.).

Both Kshemendra and Somadeva have added much matter to the original narrative of Guṇaḍhya and from this fact it seems permissible to surmise that the two Kashmirian authors had before them not the original *Bṛihatkathā* but some later and enlarged version of it. When compared with Somadeva's work, Kshemendra's version looks like an abridged edition, so much so that his brevity has sometimes led to obscurity, but at the same time he unnecessarily dilates upon erotic matters and prolongs religious sections. Divided into 18 cantos called *Lambhakas*, the *Brihatkathā-mañjarī* consists of over 7,000 verses. It describes, like the other two versions, the adventure of Naravāhanadatta, son of Udayana, his acquisition of Madana-manjukā as his bride and of the land of Vidyādhara as his empire. See *Pañchatantra*.

BRIHATKATHĀ-ŚLOKA-SAṄGRAHA. See *Śloka-saṅgraha*.

BṚIHAT-SABDENDENDUṢEKHARA. An exhaustive Sanskrit comm. by Nāgeśa (q.v.), commonly known as *Śabdenduśekhara*, on *Siddhānta-kaumudī* (q.v.).

BṚIHAT-SĀDHU-KALPASŪTRA. See *Kalpasūtra* (Prakrit).

BṚIHAT-SAṂHITĀ. A voluminous Sanskrit work on astronomy and astrology by Varāhamihira (q.v.).

Consisting of 106 chapters, the work is in verses of varied metres and is important from the point of view of history of astronomy as it contains a large number of references to astronomers. The chief subjects dealt with are "effects of the movements of the sun and changes of the moon, eclipses, various constellations and their influence over the fate of man, effect of the presiding planet over the fortunes or mishaps within a year, signs of weather, means of foretelling the crop and the rise and fall of its prices, importance of astrology in relation to architecture, digging of tanks, laying out of gardens, making of images, characteristics of oxen, dogs, cocks, tortoises, horses, elephants, men, women, parasols etc., praise of women, life in the harem; couches and seats; jewels, lamps and tooth-sticks, science of augury, marriage, etc." There is also an interesting sketch of Indian geography. Chap. 103 of this work is devoted to the illustrations of about 60 classical metres.

BROCKHAUS, HERMANN (1806-77). A German Indologist, who was born in Amsterdam, where his father had established a publishing house (shifted to Leipzig in 1818 and now working in Wiesbaden). Brockhaus studied Oriental languages in Leipzig, Goettingen and Bonn and obtained doctorate on his German thesis: "Foundation of the City of Pāṭaliputra and History of Upakosa" (1938). In 1841, he became Professor at Leipzig University and stayed on this post till his death in 1877.

Brockhaus first became known for his ed. of *Prabodhachandrodaya* (Leipzig, 1835), with a Latin translation. He is best known for his ed. of *Kathāsaritsāgara* (1st Pt. 1839, 2nd Pt. 1862 and 3rd Pt. 1866), by which he furnished a wealth of material for comparative folklore. He also wrote papers in German: "On the History of Indian System of Numbers" and "On the Algebra of Bhāskara". He wrote on *Chhandomañjari*, on printing Sanskrit books with Latin letters and other papers devoting to subjects pertaining to the *Kathāsaritsāgara*.

Brockhaus not only edited Sanskrit texts, he wrote "The Holy Scriptures of Zoroaster" (1850), "The Songs of Hafiz, Persian text with the comm. of Sādi" (3 vols. 1854-60), all in German.

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Brockhaus was the first Professor of Sanskrit at Leipzig University and was one of the founders of the German Oriental Society.

BROCKINGTON, JOHN LEONARD (1940-). An English Indologist, who is Head of the Department of Sanskrit, University of Edinburgh, Edinburgh. His chief works are: *The Syntax and Style of the Rāmāyaṇa* (Oxford, 1968), *The Sacred Thread : Hinduism in its Continuity and Diversity* (1981) and *Righteous Rāma : The Evolution of an Epic* (Oxford, 1984). He has published some 20 research papers, mostly on the *Rāmāyaṇa* and reviews of about 30 books. He is now engaged in the compilation of a catalogue of the Epic and Puranic MSS in the Chandra Shum Shere collection of the Bodleian Library, Oxford.

BROECK, J. VAN DEN. A modern Belgian Indologist, whose chief study is: *La saveur de l' immortel, La version chinoise de l' Amṛitarasa de Ghosaka (T. 1553) traduite e annotee* (1977).

BROOKS, ROBERT R.R. An American Indologist, whose chief work in collaboration with V.S. Wakankar is *Stone Age Painting in India* (New Haven, 1976).

BROUGH, JOHN (1917-84). An English Indologist, who was Professor of Sanskrit in the University of Cambridge. His chief works are : *Selections from Classical Sanskrit Literature* (with Eng. tr. and notes; London, 1951), *The Early Brahmanical System of Gotra and Pravara* (Cambridge, 1953), ed. of the *Kharoshṭhi Dhammapada* under the title *Gāndhārī Dharmapada* (London, 1962) and *Poems from the Sanskrit* (tr. with an Introduction; London, 1968). He has pub. also some papers on Buddhist Sanskrit texts and his studies are on *Dhvanyāloka*, Buddhist *Dvāviṁśatyavadāna* and Sanskrit and Buddhist literature in Nepal.

BROWN, MACKENZIE. A modern Indologist, who is the author of a work on Indian polity called *The White Umbrella* ; he has written also two other works on India and has been studying Manu.

BROWN, PERCY. An Indologist, whose chief works are : *Indian Architecture* (2 Vols., 1942) and *Indian Painting* (1947).

BROWN, W. NORMAN (d. 1975). An American Indologist, who was the most active among the promoters of Indic studies in the States and was responsible for the setting up of the 'American Institute of Indian Studies' in Poona. Honoured in India and America, he produced several attractive publications of Sanskrit and Prakrit texts, some of the manuscripts of which are illustrated with miniature paintings, besides studies and papers on Vedic and religious subjects, Indian fiction, and art history. His chief studies are on the position of the *Pañchatantra* in the Indian Folk-lore, *The Story of Kālakāchārya* (Washington, 1937), *A Descriptive and Illustrated Catalogue of Miniature Paintings of the Jaina Kalpasūtra as executed in the Early Western Style* (Washington, 1934), a study of *Saundarya-laharī of Śaṅkara* (pub. in the Harvard Oriental Series), Old Gujarati illustrated *Vasanta-vilāsa* (ed. text with tr., introduction and glossary), a similar ed. of *Śiva-mahimnas-stava*, and *The United States and India and Pakistan*. He has worked on 'Cosmological Theories in the *Ṛigveda*' and 'Continuing Values in Indian Culture' ; on the latter topic, his work is *Man in the Universe : Some Cultural Continuities in Indian Thought* (1966). A collection of his papers on Vedic, Folk-lore, Art and Philology ed. by Professor Rosane Rocher has recently been brought out (1978) under the title *India and Indology*.

BRUECKNER, H. A modern German scholar, whose field of specialization is Indian history.

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BRUGMANN, KARL. A modern German Indologist, whose chief work is *A Comparative Grammar of the Indo-Germanic Languages* (vols. I-V: Eng. tr. from German by Joseph Writing); the German work, in collaboration with B. Delbrueck was published from Strassburg in 1886-1900.

BRUHN, KLAUS (1928-). A German Indologist, whose chief works are : a study of Śīlaṅka's *Chauppaṇṇa-mahāpurisachariya* (1954) and *The Jaina Images of Deogarh* (1969); he is a specialist in Jain literature, archaeology and iconography.

BRUNNHOFER, HEINRICH (1841-1917). A German-speaking Indologist, who was born in Aargau, Switzerland. He studied Sanskrit with W. Weber and in 1866 went to England. where he became assistant of Monier-Williams at Oxford. In 1867 he assisted Max Mueller in compiling the Index to the *Ṛigveda*. In his paper in German : "On the original home of the Indo-Europeans", he discussed the migration of the Vedic Aryans. He considered Armenia to have been the original home of the Aryans. In his German work : "Iran and Turan" (Leipzig, 1899), Brunnhofer states that Vedic tribes lived as nomads in the area between the Caspian Sea and the Punjab and he asked the Russian Government to collect all legends in the regions of the Elburz and the Hindukush, because he believed that memories of ancient periods persist into modern times. He maintains that Samudra (ocean) in the Vedas refers to the Caspian Sea, which derived its name from the sage Kasyapa. He even found references to Babylon and to Queen Semiramis in the Veda, and he was so sure of the Iranian home of the Vedic Aryans that he thought most of the sages had never set foot on Indian soil. In his second work : *Arische Urzeit, Forschungen auf d. m Gebiet des aeltesten Vorder-und Zentralasiens nebst Osteuropa* (Aryan Prehistory. Researches in the ancient Near East, Central Asia, and Eastern Europe; Bern, 1910), he traces references to Iran in the Veda. In the ornaments and weapons of the Maruts, he recognised the ornaments and weapons of the Parthians, and he claimed that the Aryans knew gunpowder.

Brunnhofer collected more than 40 of his essays in German under the title "Eastern Development, Cultural Exchange and Trade between Orient and Occident from Prehistoric times to the Present Day".

BRUNNER-LACHAUX, HELENE. A modern French scholar, whose chief work is a study on *Somaśambhu-paddhati*, a work on Śivaite rites (1977).

BRYANSKY, M. G. A Russian Indologist, who is concerned with analysis of some conceptions of Buddhism. His article "On the European translations of the Vasubandhu's treatise : The Refutation of the Concept of Personality" (1976) is noteworthy.

BŪCHELER, PĀL. A Hungarian Indologist, who tr. Manu's *Mānavadharmaśāstra* into Hungarian (1915).

BUCK, CARL DARLING. A modern American Indologist, whose chief work is *Dictionary of Selected Synonyms in the Principal Indo-European Languages*.

BUCK, HARRY. A modern American scholar, whose thesis on the *Rāmāyaṇa* is a part of his study of the role of sacred books in religion.

BUDDHA BHAṬṬA. See *Ratnaparīkshā*.

BUDDHACHARITA. A Sanskrit Mahākāvya by Aśvaghosha (q.v.), a contemporary of king Kanishka (A.D. 78-106).

According to the available Chinese and Tibetan trs. of this poem done in the 5th and 7th centuries respectively, the original poem ran into 28 cantos but the text that is now

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available shows only 17 cantos of which, again, only the first 13 are genuine, the rest being added by Amṛitānanda in the 19th century. The poem narrates the life of Buddha but the poet shows his originality in selecting incidents and depicting them in a touching manner. The prince's ride from the palace which brings him into contact with the sordid spectacle of old age, is preceded by an account of beautiful women who assemble to watch his exit. The poet again shows his skill in depicting the loving ruses by which the beauties of the harem seek to divert Buddha's mind from the desire to renounce the vanities of the world as also his art in describing the famous scene when the prince gazing on them in their sleep resolves to abandon the palace. Nor is the poet skilled in the science of erotics alone, he adduces the arguments by which the family priests, fortified by the precepts of political science, seek to deter the prince from his resolution to abandon secular life with its duties and in order to describe a battle scene, the poet provides a spirited picture of the contest of the Buddha against the demon Māra and his monstrous hosts.

The poem appears to be essentially the work of an artist both in choice of incidents and arrangement of matter.

BUDDHA-CHARITĀMṚITA. See *Alamelamma.*

BUDDHADATTA. A Buddhist Pali writer, who is probably the first among the successors of Buddhaghosha (q.v. ; fl. early 5th cent. A.D.). He was a native of Uragapur (Uraiyur), capital of the Chola territory, near the river Kāverī. Gray, Malalaseker and Law regard him as a senior contemporary of Buddhaghosha, but Winternitz takes him to be a much later writer. He is reputed to be the author of the *Vinaya-vinichchaya*, *Uttara-vinichchaya*, *Abhidhammāvatāra*, *Rūpārūpa-vibhaṅga* and *Madhuratta-vilāsinī* (qq. v.), but according to Geiger, the ascription to him of the above works except *Madhuratta-vilāsiṇi* is problematical. Buddhadatta composed all his works in the famous monastery erected by Kaṇhadāsa on the banks of the river Kāverī.

The first four works are mostly based on Buddhaghosha's comms.; *Madhuratthạ-vilāsinī* (or *Madhuratta-ppakāsini*) is a comm. on the *Buddhavaṁsa*; *Jinālaṅkāra* (q.v.), a poem, is ascribed to him, though sharp differences of opinion exist among scholars as to its authorship and date.

Buddhadatta's 'style is less discursive and more graphic, his diction often less involved and ambiguous, and his vocabulary considerably richer than that of Buddhaghosha'.— *HCIP, III, 404.*

BUDDHADEVA VIDYĀLAṄKĀR (*d.* 1968). A Vedic scholar, whose chief works in Hindi are : *Śatapatha meṅ ek Patha*; a comm. on the Ist *Kāṇḍa* of *Śatapatha-brāhmaṇa* (1973), comm. on further two Kāṇḍas of *Śatapatha* (unpub.), *Ṛigveda-maṇḍala-maṇisūtra* (proving a continuous thread in all the Maṇḍalas of the *Ṛigveda*), studies on the Vedic deities : Soma and Maruts, a treatise on 'Svarga' and a comm. on the *Gītā*; he has followed the lead given by Dayānanda Sarasvatī (q.v.).

BUDDHAGHOSHA. A famous Pali writer, who, according to the *Mahāvaṁsa* (chap. 37) was born in a Brāhmaṇa family in the neighbourhood of Bodh-Gayā. He mastered the Vedas along with other branches of learning. A monk, named Revata, converted him to Buddhism and induced him to go to Ceylon for the study of the authentic and orthodox comms., then not available in India. Accordingly, Buddhaghosha reached Ceylon in the reign of king Mahānāman (A.D. 409-31) and heard the Siṁhalese comm. and the Theravāda tradition from Saṅghapāla at the Mahāvihāra of Anurādhapura. Before going to Ceylon, he, however, is said to

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have composed *Nānodaya*, (q.v.). In Ceylon when he composed the *Visuddhimagga* (q.v.), he was acclaimed a veritable Metteyya Bodhisattva. His tr. of the *Aṭṭhakathās* from Siṁhalese into Māgadhī was honoured by the teachers of the Theravada as a sacred text. After this, he returned to Magadha and devoted himself to the worship of the Bo-tree. Dharmānanda Kosambi, however, believes Buddhaghosha to be a Telanga from the Telugu country of Southern India and neither a Brāhmaṇa from Bodh-Gayā nor a Burmese Telaing as recorded in the Burmese traditions. According to some scholars, from Ceylon Buddhaghosha went to Burma where he tr. Kachchāyana's Pali grammar into Burmese and wrote a comm. on it. The *Manu-smṛiti*, current in Burma, is said to have been taken for the first time by him from Ceylon.

Buddhaghosha himself mentions *Visuddhimagga*, *Samanta-pāsādikā*, *Sumaṅgalavilāsinī*, *Papañchasūdanī*, *Sāratthappakāsinī*, and *Manorathapūraṇī* (qq. v.) as his works. In addition to these, the *Gandhavaṁsa* ascribes to him *Kankhāvitaraṇī*, *Paramatthakathā* (qq.v.) and comms. : *Jātakaṭṭha-vaṇṇanā* (on *Jātaka* ; q.v.), *Dhammapadaṭṭha-kathā* (on *Dhammapada*; q.v.), *Paramattha-jotikā* (on *Khuddakapāṭha* and *Suttanipāta* ; q.v.) and a comm. on *Apadāna* (q.v.). Winternitz does not doubt about Buddhaghosha's authorship of *Atthasālinī*, *Sammoha-vinodanī* (qq.v.) and the comm. on *Paṭṭhāna-pakaraṇa* (q.v.). He believes that the *Kaṅkhāvitaraṇī* and *Paramattha-jotikā* (qq.v.) also most probably belong to Buddhaghosha; *Paramattha-dīpanī* (q.v.) or *Pancha-prakaraṇaṭṭhakathā* is another comm. ascribed to him. Opinions, however, differ widely with regard to the works composed by Buddhaghosha.

Buddhaghosha's works can be divided into two broad classes : original and comms.; his original works are the *Nānodaya* and the *Visuddhimagga* (the latter his most outstanding work), while by his comms. on each of the three *Piṭaka* and on several parts thereof, he has rendered great service to the progress of Buddhist knowledge. *Visuddhimagga* and the comms. proclaim him to have been a man of remarkable erudition and extensive reading. Indeed, Buddhaghosha was a critical scholar, for he consulted manuscripts of several schools and faithfully recorded variant readings. Buddhaghosha's service to the development of Pali language was also singular.

BUDDHAGHOSHA (fl. *c.* A.D. 387). A Buddhist Sanskrit poet and author of the Mahākāvya *Padyachūḍāmaṇi* (q.v.). The author evidently knows both Aśvaghosha and Kālidāsa.

BUDDHAGHOSUPPATTI. A Pali work, attributed to Mahāmaṅgala (q.v.),which contains some biographical account of the renowned commentator Buddhaghosha (q.v.). The events, mixed up with fact and fiction, are very similar to those described in *Milindapañha and Mahāvastu* (qq.v.).

BUDDHAPRIYA (*Buddhappiya*; fl. 13th cent.). A Pali writer and author of the *Pajjamadhu* (q.v.); his *Rūpasiddhī* or *Padarūpa-siddhi* (q.v.), a Pali grammar, is only a reshuffling of Kachchāyana's work.

BUDDHARAKKHITA. See *Jinālaṅkāra.*

BUDDHASĪHA. A Pali author of *Vinaya-vinichchaya* (q.v.), which is to be distinguished from Buddhadatta's work of the same title. He probably flourished in 5th cent. A.D.

BUDDHASVĀMIN. A Sanskrit poet and author of the *Śloka-saṅgraha* (q.v.), also called *Bṛihatkathā-śloka-saṅgraha.* The work is an abridgement in verse of Guṇāḍhya's *Bṛihatkathā* (q.v.) and is called its Nepalese version. From the old condition of the manuscript, critics hold that Buddhasvāmin composed this version about the 8th or 9th cent. A.D.; there is, however, no strong ground

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on which to fix the date of this author, while Lacote holds the date as 5th or 6th century.

BUDDHAVAṀSA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

BUDDRUSS, GEORG (1929-). A German scholar, whose chief study is on the dialects of Indo-Afghanistan region. His chief works are : *Beiträge zur Kenntnis der Pashai-Dialecte* (1957), *Kanyawali* (1959), *Die Sprache von Wotapur and Katarqala* (1960), and *Die Sprache von Sau in Ostofghanistan* (1967).

BUEHLER, GEORG (1837-98). A celebrated Indologist, who was born near Nienburg, Hannover. He studied Greek, Latin, Sanskrit, Zend, German, Persian, Armenian, Arabic, Archaeology and Philosophy at Goettingen University. His Sanskrit Guru, T. Benfey, considered him to be his most promising student. After a brief term working at Goettingen University Library and earlier as assistant to the Librarian of Queen Victoria, in London, he was nominated Professor of Oriental Languages at Elphinstone College, Bombay in 1863. On account of ill health, he was pensioned in 1880 and after recovery, accepted the Professorship of Indian Philology and Archaeology in Vienna (Austria) the same year. He held this post till his death.

The first articles written by Büehler were concerned with questions of comparative philology and Vedic mythology. While in London, he compiled an index to Max Mueller's *History of Indian Literature.* At Elphinstone College, Bombay, Sanskrit texts for the use of students had to be brought out, and F. Kielhorn and Buehler were appointed as editors; the Bombay Sanskrit Series was started by them. Buehler ed. some books of the *Pañchatantra* and the first part of *Daśakumāra-charita* in this Series. Buehler's travels in search of manuscripts began in 1866 and occupied him for years to come. He was the first foreigner allowed to examine the Library at Jaisalmer in Rajasthan and he found Jaina manuscripts as well as secular literature. These finds later became the basis of work done by A. Weber, H. Jacobi and E. Leumann. The general results of Buehler's search for manuscripts are found mainly in his "*Catalogue of Sanskrit Manuscripts contained in the private Libraries of Guzarat, Kathiawar, Kachch, Sind and Khandes*" (1871-73), in the Annual Reports of the Royal Asiatic Society and in the Journal of the German Oriental Society. Buehler's *Detailed Report on a Tour in Search of Sanskrit Manuscripts in Kashmir, Rajputana and Central India* (Bombay, 1877) gave details about hitherto unknown authors and their works. Among them was Kshemendra (q.v).

Buehler set out to find material for chronological data in inscriptions. His results were published in the *Indian Antiquary*, *Epigraphia Indica*, and other journals. In a German Paper "Indian Inscriptions and the Age of Kavya Literature", he showed that inscriptions prove a higher antiquity for kāvya literature than had hitherto been assumed by Western scholars.

In the *Ueber das Leben des Jaina Moenchs Hemachandra* (Vienna, 1889, Eng. tr. *The Life of Hemachandra*), he gave an account of a Jaina monk, who was also a grammarian and lexicographer. He also devoted much time to the decipherment of the edicts of King Aśoka. He ed. the *Vikramāṅkadeva-charita* (q.v.) of Bilhana in the Bombay Sanskrit Series and discussed the *Rājatarañgiṇī*, the chronicles of the kings of Kashmir. Buehler wrote *On the Origin of the Indian Brahmi Alphabet*, a revised ed. of which contained two Appendices on the origin of the Kharoshṭhī alphabet, and on letter-numerals of Brahmi (1898). He contributed a treatise on Indian Palaeography to the *Encyclopaedia of Indo-Aryan Research.*

Indian Law was the second field of studies in which Buehler was a pioneer. Together with

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the judge Sir Raymond West, he brought out the *Digest of Hindu Law of Inheritance, Partition and Adoption* (3rd ed. 1884). In 1868 and 1871, he pub. a critical ed. of the *Aphorisms of the Sacred Laws of the Hindus* by Āpastamba. *The Sacred Laws of the Aryas* (vol. II and vol. XIV of Max Müeller's *Sacred Books of the East*) were chiefly based by Buehler on manuscripts which he himself had discovered. They contain the translation of the legal Sūtras of Āpastamba, Vasishṭha, Gautama, and Baudhāyana. *The Laws of Manu* (vol. XXV of the *Sacred Books of the East*) contain—besides the tr.—Buehler's extracts from commentaries and discussions on the development of legal literature, and of the relation of the *Mānavadharma-śāstra* to the Epics.

Buehler taught Sanskrit at Vienna University later and wrote grammar in German for the use of students; it was tr. under the title *Sanskrit Primer*. He was co-founder of the Oriental Institute of Vienna University and he initiated the Vienna Oriental Journal. The last years of his life were devoted to the editing the "Encyclopaedia of Indo-Aryan Research". Buehler had planned the work, enlisting collaborators and he was General Editor.

Buehler's other works are : On the *Indian Sects of the Jains* (Eng. tr., London, 1903 by J. Burgess; original German ed., Vienna, 1887), *Aśoka Inscriptions* (Leipzig, 1889), *Three New Edicts of Aśoka*, ed. *Deśīnāmamālā* of Hemachandra, and wrote articles on Puranic studies.

J. Jolly wrote an obituary in "*Encylopaedia of Indo-Aryan Research* I/1-A, 1899, and appended a bibliography of Buehler's works.

BUITENEN, J.A.B. VAN. A Dutch Indologist, now in America, whose chief works are ed. and tr. of Rāmānuja's *Vedārthasaṅgraha* (Poona, 1956), a study and tr. of the *Maitrāyanīya-upanishad* (*The Hague*, 1962), studies on Sāṅkhya and on Bhāskara's *Gītābhāshya*, author of : *Rāmānuja on the Bhagavadgītā* (Delhi, 1968) and *Tales of Ancient India* (1961), tr. and pub. of *Mṛichchhakaṭika* and of the *Mudrārākshasa*. He has a project of an Eng. tr. of *Mahābhārata* in its Bhandarkar Oriental Research Institute edition ; Vols. I and II have so far been published ; the third volume is under print. He has also pub. a paper 'The Subhāśraya Prakaraṇa (*Viṣṇu-purāṇa*) and the meaning of Bhāvanā'.

BÜLCKE, C. A modern scholor whose chief works are : *Rāmakathā* (in Hindi, Allahabad, 1950) and *The Theism of Nyāya-Vaiśeshika*.

BUNYU, N. (1849-1927). A Japanese Indologist, whose chief work is *Catalogue of Chinese Translations of Buddhist Tripiṭaka*.

BURCH, GEORGE B. A modern Indologist, who has written about the neo-Vedantic standpoints of some modern Indian Philosophy scholars (pub. in the *International Philosophical Quarterly*) as also on the *Saptabhaṅgī* logic of Jainism.

BURGESS, EBENEZER. A foreign Indologist, whose chief work is the Eng. tr. of *Sūryasiddhānta* under the title *A Text-book of Hindu Astronomy with Notes and an Appendix* (1860).

BURLINGAME, E.W. An American Indologist, whose chief works are : Eng. tr. of *Dhammapada-aṭṭhakathā*, *Buddhist Legends* (1869) and *Buddhist Parables* (New Haven, 1922).

BURNELL, ARTHUR COKE (1840-82). An English Indologist, whose chief works are : *The Aindra School of Sanskrit Grammarians* (1875), *The Ordinances of Manu* (Eng. tr., completed and ed. by Edward W. Hopkins), *The Law of Partition and Succession from manuscript of Varadarāja's Vyavahāra-*

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nirṇaya, ed. of *Sāmavidhāna-brāhmaṇa* (1873), ed. of *Ārsheya-brāhmaṇa* (1876) and ed. and tr. of *Shaḍviṁśa-brāhmaṇa* with Sāyaṇa's comm. (1873 ; all the three Brāhmaṇas belonging to the *Sāmaveda*). He wrote articles also on Jaina and epigraphical studies.

BURNOUF, EMILE. A French Indologist, who was nephew of Eugéne Burnouf; his chief work is *Essai sur le Véda* (Paris, 1863; study of religion, literature, and social organization of India from the early times to the brahmanic period). He has dealt with the origin of caste, the Vedic ritual, and the origin of gods and their symbolic nature; many of his ideas about the Vedic religion and mythology seem to have been adopted and developed by Bergaigne (q.v.).

BURNOUF, EUGENE (1801-52). A celebrated French Indologist, who was 'essentially a pioneer and pathmaker' and though, he himself wrote little about the Vedas (tr. into French, some portions of the *Ṛigveda*), his lectures on the subject at Paris inspired many pupils: Rudolph Roth, Max Müller, Regnier, and Néve. His chief works in other fields are : *Essai sur le Pali on langue sacrée de la presqu' île au-delā du Gange* (1826; with Chr. Lassen; the first Pali grammar. in which the first chapter sketches the history of Pali studies upto 1926), *Observations grammaticales sur quelques passages de L' Essai sur le Pali* (1827; also with Chr. Lassen; a small brochure in which are quoted *Mahāvaṁsa* and the Pali dictionary *Abhidhānapradīpikā*), *Introduction á l' historie du Buddhisme Indien* (Paris, 1844; trs. from the *Divyāvadāna*, *Avadāna-śataka* and other texts), tr. of *Saddharma-pundarīka* and other texts, *Le Lotus de la Bonne Loi* (Paris, 1852), and *Le Bhāgavata Purāṇa* (3 Vols., text and French tr. upto *Skandha* IX; Paris, 1840-47). Among his posthumous papers are an almost complete tr. of the *Aṣṭasāhasrikā Prajñāpāramitā*, *Kāraṇḍavyūha* and the *Sumāghāvadāna*. Burnouf carefully read many other texts, even such difficult and voluminous texts as the *Mahāvastu* and the *Abhidharma-kośa-vyākhyā*. He also continued his studies of Avestan and Pehlevi texts as also the study of Siṁhalese, Burmese and Siamese trs. and comms. Moreover, he did not neglect modern Indo-Aryan languages such as Bengali, Marathi and Gujarati; for most of these languages, he had to compile his own dictionary. All this was done without neglecting his duties as Professor at the Collége de France (appointed in 1832, succeeding Chézy) and often in poor health.

BURROW, T. A modern English Indologist, whose chief works are : *The Sanskrit Language* (London, 1955; Hindi tr. by Bholā Śaṅkara Vyāsa) and jointly with Emeneau *Dravidian Borrowings from Indo-Aryan* (1962); his other works are : *The Language of the Kharoshṭhi Documents from Chinese Turkestan* (Cambridge, 1937) and *A Translation of the Kharoshṭhi Documents fram Chinese Turkestan* (London, 1940). He surveyed dialects in Mysore, Andhra and other places and the result of this field work of his is the book *The Parji Language, a Dravidian Language of Bastar* (1953). Burrow's view is that the Dravidian is related to the Uralian; in *The Sanskrit Language*, the philological treatment of Sanskrit is preceded by a history of the language and followed by a chapter on the non-Aryan influence on Sanskrit.

BURTON, R.W. An English Indologist, who has ed. *Kāmasūtra* of *Vātsyāyana* (1883; new ed. New York, 1962).

BURTT, E.A. A modern American Indologist, whose chief work is *Teaching of the Compassionate Buddha.*

BUSSAGLI, M. A modern Italian Indologist, whose chief works are : *The Archaeological Aspects of Asiatic Contacts with Italy* (*East and West, I*) and *An Important Document*

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on the Relations between Rome and India (*East and West, IV*); he is also a specialist in Gāndhāra arts.

BYRSKI, M CHRISTOPHER. A Polish Indologist, whose chief work is : *Concept of Ancient Indian Theatre* (1974). He now represents Indology in the University of Warsaw.

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C

CALAND, W. An Indologist, who ed. the Jaiminīya text of the *Sāmaveda* (1907), ed. and tr. into English *Pañchaviṁśa-brāhmaṇa* of the *Sāmaveda* (1931; with notes), ed. and tr. into German selections from *Jaiminīya-brāhmaṇa* (1919), ed. part of Kāṇva recension of *Śatapatha-brāhmaṇa* under Panjab Sanskrit Series (1926; a work completed in 1939 in 2 Vols. by Raghu Vīra), Dutch tr. of the *Vaitāna Sūtras of the Atharvaveda*, tr. into German and pub. of *Āpastamba-śrauta sūtra* (1921-28), ed. of *Baudhāyana-śrautasūtra* (1904-23); ed. *Śāṅkhāyana-śrauta-sūtra*, *Vārāha-śrauta-sūtra* (with Raghu Vīra), *Vaikhānasa-smārta-sūtra*. *Vaikhānasa-śrauta-sūtra* (1941), *Kāṭhaka-gṛihya-sūtra* (1925), *Vaikhānasa-gṛihyasūtra* (1927), *Pitṛimedha Sūtras of Baudhāyana*, *Hiraṇyakeśin and Gautama* (with Eng. notes), *Jaiminīya-gṛihya-sūtra* and wrote a work on *Agnishṭoma* (jointly with Victor Henry).

CAPELLER, CARL (1840-1925). A German speaking Indologist, who was born in Alexkehnen in Eastern Prussia. He began his studies in 1860 in Berlin, where he took up classical languages, Indo-European linguistics, Sanskrit, and Lithuanian. He obtained his doctorate on his thesis on Kālidāsa's *Mālavikāgnimitra* and came to the conclusion that Kālidāsa was the real author of the drama and that he must have written the drama in the latter part of his life. He also wrote another thesis on *Ganachhandasa—a contribution to Indian metrics*.

Capeller was appointed Reader for Sanskrit at the University of Jena in 1872 and he became Associate Professor in 1875. In 1921, when he was 81 years of age, he discontinued giving lectures.

Capeller's *Sanskrit-English Dictionary* (based upon St. Petersburg Lexicon; 1887) served the needs of beginners in an ideal manner. A rev. Eng. ed. appeared in Strassburg in 1891. From 1890 onwards, Capeller assisted Monier-Williams in bringing out a new edition of his *Sanskrit-English Dictionary*, the first edition of which had appeared in 1872.

Capeller brought out in 1909 an ed. and tr. of Kālidāsa's *Śākuntala*; this tr. was used by the well-known producer Reinhard to stage the play in Nuremberg in 1942. He also ed. *Prachaṇḍa-pāṇḍava* by Rājaśekhara. His ed. of Harsha's *Ratnāvalī* appeared in Boehtlingk's *Chrestomatie* in 1877 and in 1909. He also ed. several farces; the *Dhūrtasamāgama* and *Hāsyārṇava* appeared in 1883. In 1912, he brought out a tr. of Bhāravi's *Kirātārjunīya*. Capeller also discussed *Dillisāmrājyam*, a modern drama, which had the cornation of King Geoge V in 1911 as its subject. He wrote a book on poetics as well. The ed. appeared in two parts (in German) as "Vāmana's Manual of Poetics" (1875) and "Vāmana's Rules of Composition" (1880). He also brought out a tr. of German and Greek verses in Sanskrit, which attest to his excellent command of the Sanskrit language.

CARDONA, GEORGE. A modern American Indologist, who at present teaches in the University of Pennsylvania, America. He specializes in Pāṇini and Sanskrit grammar and his chief works are : *Studies in Indian Grammarians-I*, *The methods of Description reflected in the Śiva Sūtras* (1969), *Haplology in Indo-European* (1968) and *Pāṇini : A Survey of Research*.

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CARNOY, ALBERT J. A modern Belgian scholar, whose chief works are : *Les Indo-Européens, Elements of Sanskrit Grammar* (in comparison with other Indo-European languages) and *Religion of Ancient Persia and Iranian Mythology*.

CARPENTER, J. ESTLIN. An English Indologist, whose chief works are : ed. of *Sumaṅgala-vilāsinī* (with T.W. Rhys-Davids; 1886), *Buddhism and Christianity*, ed. of *Dīghanikāya* (with T.W. Rhys-Davids; London, 1890-1911), on *Visuddhimaggagaṇṭhi* and *Theism in Mediaeval India*.

CARTELLIERI, WILHELM (1860-1908). A German-speaking Indologist, who went to Vienna in 1878 where he studied Indology and comparative linguistics. He was appointed Associate Professor in 1902 in the University of Innsbruck. He contributed a number of papers on epigraphy to "Epigraphia Indica" and "Indian Antiquary". He specialized in Kāvya literature and wrote two treatises : *Sabandhu und Bāṇa* and *Das Mahābhārata bei Subandhu und Bāṇa*.

CARUS, PAUL (1852-1919). An American Indologist, whose chief work *The Gospel of Buddha* (1894), has been tr. into many languages.

CATALINA, FRANCIS V. A foreign scholar, whose chief work is : *The Study of Self Concept of Sankhya Yoga Philosophy* (1968).

CHĀCHARĪ. Same as *Chachcharī* (q.v.).

CHACHCHARĪ. An Apabhraṁśa eulogy in 47 verses of the author's preceptor, Jinavallabha Sūri, composed by Jinadatta Sūri (q.v.); also called *Chācharī* or *Dharmasāyana*. Composed in second half of 12th century, there is a comm. on it by Jinapāla.

CHAITANYA (Kṛishṇa Chaitanya). See *Gaurāṅga*.

CHAITANYA-CHANDRODAYA. A ten-act Sanskrit drama by Kavikarṇapūra (q. v.), which deals with the life of Chaitanya, the celebrated saint of Bengal, through the allegorical figures, *Maitrī*, *Bhakti*, and the like.

CHAITANYA-CHARITĀMṚITA. A Sanskrit Mahākāvya by Kavikarṇapūra (q. v.), which consists of about 2000 verses in 20 cantos and deals with the life and activities of Chaitanya, who is considered as an incarnation of Kṛishṇa.

CHAITANYA-CHARITĀMṚITA. A Sanskrit poem by Murārigupta (q.v.), popularly known as *Kaḍachā* and also styled as *Śrikrishṇa-chaitanya-charitāmṛita*. Composed in 1510, in 78 cantos, it deals with the entire life of Chaitanya.

CHAKKAMMOVAESA. See *Amarakīrtigaṇi*.

CHAKRA DHAR BIJALWAN. A Sanskrit scholar, whose chief work, *Indian Theory of Knowledge* (1976-77) is written according to Jayanta's masterly work, the *Nyāyamañjarī*. He also pub. *Hindu Omens* (based on the Tantra).

CHAKRAKAVI (fl. 1st half of 17th cent.). A Sanskrit poet and author of *Jānakī-pariṇaya*, a kāvya in 8 cantos, describing the story of *Rāmāyaṇa* from the birth of Rāma and his marriage at Mithilā ; his other works on the marriages of Rukmiṇī, Gaurī and Draupadī are of the class of *Champūs*. His *Chitraratnākara* is a humorous poem.

CHAKRAPĀṆIDATTA (fl. 11th cent.). A Bengali Sanskrit writer on Āyurveda, who was son of Nārāyaṇa. A pupil of Naradatta

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and an official of the Gauḍa King Nayapāla, his chief work is *Chikitsā-sāra-saṅgraha* (q. v.) or *Chikitsā-saṅgraha*, an original work on Āyurveda. His other works are: *Śabda-chandrikā* (a vocabulary of vegetable as well as mineral substances), *Dravya-guṇa-saṅgraha* (a work on dietetics), *Chikitsā-sāra* or *Gūḍhavākya-bodhaka*, *Sarva-sāra-saṅgraha*, *Āyurveda-dīpikā* (or *Charaka-tātparya-dīpikā*; comm. on *Charaka-saṁhitā*) and *Bhānumati* (comm. on *Suśruta-saṁhitā*).

CHAKRAVARTI, A. A modern scholar, whose chief works are: *Jaina Literature in Tamil* (Arrah, 1941), Eng. tr. of *Pañchāstikāya* (Arrah, 1920) and *The Religion of Ahiṁsā* (Bombay, 1957). It is also through the expositions of Chakravarti that Jainism finds a creditable place in some of the important histories of Indian Philosophy.

CHAKRAVARTI, N.P. A modern scholar, who partly ed. an old manuscript of the *Udānavarga*; he is the author of *L' Udānavarga Sanskrit* (Paris, 1930).

CHALMERS, R. (1858-1938). An English Indologist, whose chief works are ed. of *Majjhima-nikāya*, Eng. tr. of Suttas under the title of *Further Dialogues of the Buddha*, (Vols. I, II), metrical tr. of *Sutta-nipāta* and tr. of *Jātaka* (Vol. I).

CHĀLUKYA-CHARITA. A Sanskrit work (Madras, 1938) by Paravastu Lakshmīnarasiṁha Svāmī, which collates and weaves together the Chālukyan inscriptions into a connected historical account of the dynasty.

CHAṀDĀ-VEJJHAGĀ. See *Chaṁdā-Vijjhaya*.

CHAṀDA-VIJJHAYA. See *Paiṇṇa*.

CHAMLONG SARAPADNUKE. An Indologist of Thailand, who is a professor in the Śilpakorn University. A prolific writer, his chief pubs. are: *Introduction to the Ṛigveda*, *Manual of Vedic Grammar*, *Saṁskritarachanā-vidhi* and small monographs on grammatical topics. He has tr. into Thai the selections from the *Ṛigveda* under the title *Veda-saṁhitā* as also tr. the *Bhagavadgītā*.

CHAMPAKA-ŚRESHṬHI-KATHĀNAKA. A Sanskrit collection of tales of Jaina origin (probably written in the 15th cent.), one of which relates Rāvaṇa's vain effort to avoid fate. It is of the nature of fantastic fairy tales.

CHAMPŪ-RĀMĀYAṆA. See *Rāmāyaṇa-champū*.

CHAMŪPATI (1839-1937). An Arya-samajist scholar, whose chief works are: *Jīvana Jyoti* (exposition of 'Āgneya-parva' of *Sāmaveda*; in Hindi), *Soma Sarovara* (exposition of Pavamānaparva of *Samaveda*), Eng. tr. of the 1st ten chapters of *Yajurveda*, *Vedārsha Kośa* (3Pts. 1934, 1939, 1940; in collaboration with Svāmi Vedānanda), *Glimpses of Dayānanda*, *The Ten Commandments of Dayānanda*, *Mahatma Gandhi and the Arya Samaj*; *Yogeśvara Kṛishṇa* (in Hindi) and an Urdu tr. of *Satyārtha Prakāśa*.

CHĀṆAKYA. See *Kaūtilya*. To Chāṇakya are attributed the Sanskrit works called *Chāṇakya-sūtra* and *Chāṇakya-rājanīti-śāstra*.

CHĀṆAKYA. A Sanskrit writer on medicine, who is known to Arabic writers as Śānaq.

CHĀṆAKYA-RĀJANĪTI-ŚĀSTRA. A Sanskrit work on politics and statecraft, attributed to Chāṇakya (q.v.). In its contents, the work is almost identical with the *Bṛihaspati-saṁhitā* of the *Garuḍa-purāṇa*.

CHĀṆAKYA-SŪTRA. A collection of Sanskrit *Sūtras* ascribed to Chāṇakya (q.v.),

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which is a list of maxims of the didactic-moral type.

CHAṆḌA. Author of the *Prākṛita-lakshaṇa*, one of the oldest among the grammars of the Prākrit languages, composed in Sanskrit and is moulded on the pattern of Pāṇini's *Ashṭādhyāyī*; the work is to be distinguished from another work of the same title attributed to Pāṇini. Chaṇḍa's date is uncertain.

CHAṆḌAKAUŚIKA. A Sanskrit drama by Kshemīśvara (q.v.), which treats of the Hariśchandra legend of the *Mārkaṇḍeya-purāṇa* without displaying any distinct dramatic merit or even high poetical ability.

It opens with the scene where king Hariśchandra rebukes the Kauśika Viśvāmitra for the apparent sacrifice of a damsel on the fire. As the sage is merely bringing the sciences under control, he becomes irritated (chaṇḍa) at the interruption by the king and curses him. The king secures the sage's pardon at a heavy cost : the surrender of the kingdom of the whole earth and a thousand gold pieces. To secure the money, the king sells his wife and son to a Brāhamaṇa at Kāśi and himself to a Chaṇḍāla to become a cemetery keeper there. One day his wife brings the dead body of their child, but the king insists on the prescribed toll. This turns, however, to be a trial of his character, for his son recovers from the effect of a snake-bite and his wife is rescued. The sage being highly pleased with the unique observance of truth (*satya*) returns the kingdom of whole earth to the king, who, however, transfers it to his son.

CHAṆḌAMARUTA ĀCHĀRYA (fl. latter part of 19th cent.). A Sanskrit scholar and poet of Kānchi, who came under the patronage of a feudal lord, Ravivarmā. His chief works are: *Laghurasa Kusumāvali* (on poetics), *Alinarāja Kathā* (a poem in 6 cantos; incomplete) and *Chitramīmāṁsoddhāra* (by way of vindification of Appayya Dīkshita, whose *Chitramīmāṁsā* had been subjected to severe criticism by Jagannātha).

CHANDANA MUNI (1914-). A Jaina Sanskrit writer, who prepared a Sanskrit version of *Rāyanavāla-kahā* (originally written in Maharashtri Prakrit) under the title *Rātrapāla-kathā*. The style is simple, straightforward and graceful. The story is about a childless couple, who are blessed with a son by the grace of a Yaksha. The couple as also the son suffer untold sufferings but ultimately, the son marries Ratnāvatī and is also united with his parents. Being a work meant for religious edification, Jaina principles and doctrines are enunciated on appropriate occasions. His other works are: *Arjuna-mālākaram* (a gadyakāvya; 1969) and *Jyotissphulingāḥ* (1968; containing short didactic writings).

CHANDAPANNATTI. See *Uvaṅga*.

CHAṆḌEŚVARA (fl. early 14th cent.). One of the great Smṛiti writers of Mithilā, whose chief work in Sanskrit is *Smṛiti-ratnākara* (q.v.) or *Ratnākara*. Like his father, Vireśvara and grandfather Devāditya, he was a minister of king Harisiṁhadeva of Tirhut, who ascended the throne about 1230. His other works are : *Kṛitya-chintāmaṇi* (q.v.), *Rājanīti-ratnākara* (q.v.) or *Nīti-ratnākara*, *Dāna-vākyāvalī*, *Śiva-vākyāvalī* and *Śaiva-mānasollāsa*. He had a long literary career of over 50 years and exercised considerable influence on the later writers of Mithilā and Bengal.

CHANDĪ. See *Mārkaṇḍeya-purāṇa*.

CHAṆḌĪ-KUCHA-PAÑCHĀŚIKĀ. A highly erotic Sanskrit poem by Lakshmaṇa Āchārya (fl. 13th cent.), which describes the breasts

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of the goddess Chaṇḍī in fifty verses. It displays a curious development of religious fervour.

CHAṆḌĪŚATAKA (*Devī-Śataka*). A Sanskrit devotional lyric, consisting of 102 stanzas, composed by Bāṇa (q.v.).

Written chiefly in Sragadharā metre, it is in honour of the goddess Chaṇḍī, consort of Śiva, and in special, of her feat in killing the buffalo-demon, Mahisha. The lyric is also a prayer, as the goddess is invoked to guard her worshippers; the work appears to have been inspired by the Devī-(Chaṇḍī-) Māhātmya section of the *Mārkaṇḍeya-purāṇa*.

"Bāṇa does not impress us with any sincerity or of devotion and the poem, though laboured and sometimes clever, has little of the attraction of his romances."-- *Keith, HSL, 210.*

CHAṆḌĪ- (CHAṆḌIKĀ-) UPAPURĀṆA. An Upapurāṇa in Sanskrit, which deals with Śivaite cult. See *Upapurāṇa* and *Purāṇa.*

CHANDRA. (Chandragomin, fl. *c.* 500). A Sanskrit grammarian, author of the celebrated *Chāndra-vyākaraṇa* (q.v.) and founder of one of the several systems of Sanskrit grammar. Utilizing the works of the great Āchāryas of the school of Pāṇini, he made an attempt to evolve a system of grammar free from the traditional Brahmanical element. He was a Bengali Buddhist and his grammar was very popular in Kashmir, Tibet, Nepāl and Ceylon. His grammar has 3100 aphorisms arranged into six chapters of four quarters each. He is also credited with the authorship of: *Lokānanda* (a drama), *Nyāya-siddhyāloka* (a work on Nyāya philosophy) and *Ārya-tārādevī-stotra- muktikā-mālā* (containing hymns).

CHANDRA. A Sanskrit author to whom are ascribed the Tantric works called *Siṁhanāda-sādhana, Mahā-kāruṇika-stotra, Rakshāchakra* and *Abhichāra-karma.* The *Mahākāruṇika-stotra,* the epistle called *Śishyalekhadharma-kāvya* and the hymn *Manoharakalpa* are ascribed to him as also to the 1st Chandragomin.

CHANDRA. A Sanskrit writer, whose *Daśapadārtha-śāstra*, a work on philosophy is available only in a Chinese version of A.D. 648.

CHANDRA, A.N. A modern scholar, whose chief work is *The Date of Kurukshetra War.*

CHANDRABALĪ PĀṆḌE. A modern scholar, whose chief study in Hindi is on Kālidāsa; he has written also in Hindi a work on outlines of Sanskrit Literature.

CHANDRABHŪSHAṆA ŚARMĀ. A Sanskrit author of *Jīvita-vṛittānta* (Benares, 1890), which gives a short account of the life of Pāṇita Bechana Rāma of the Benares Sanskrit College, Benares.

CHANDRĀCHĀRYA. A Sanskrit writer, mentioned in the *Vākyapadīya* (q.v.).

CHANDRADEVA. See *Rudradeva.*

CHANDRADHAR ŚARMĀ. A modern Sanskrit scholar, whose chief work is the ed. of *Śatapatha-brāhmaṇa.*

CHANDRAGOMIN. See *Chandra.*

CHANDRAGOMIN. A Sanskrit author to whom are ascribed : *Siṁhanāda-sādhana, Mahākāruṇika-stotra, Rakshā-chakra, Abhichāra-karma* (all Tantrik works), *Śishyalekhadharma-kāvya* (an epistle) and *Manoharakalpa* (a hymn); his time in not certain.

CHANDRAGUPTA VEDĀLAṄKĀR. (d-1944). A modern scholar, whose chief work is *Bṛihattara-Bhārata* (a study in Hindi on

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Greater India).

CHANDRAKALĀ. A Sanskrit Nātikā by Viśvanātha (q.v.), author of *Sāhitya-darpaṇa*.

CHANDRAKĀNTA TARKĀLAṄKĀRA (1836-1909). A Bengali Sanskrit poet, who is author of works in several branches. Besides *Satī-pariṇaya* and *Chandravaṁśa*, poems in imitation of *Kumāra-sambhava* and *Raghuvaṁśa*, *Alāṅkāra-sūtra* on rhetorics, *Kaumudī-sudhākara*, a play, he wrote a gloss on *Vaiśeshika-sūtra*, a supplement to the *Kātantra-vyākaraṇa*, covering the Vedic usages, and *Smṛiti-chandrāloka* (1903-1906) on Dharmaśāstra.

CHANDRAKĪRTI (fl. 16th cent.) A Jaina Sanskrit writer of the Sārasvata school of grammar and belonging to the Bṛihadgachchha of Nāgpur. He is the author of *Subodhikā* or *Dīpikā*, a comm.; he was honoured by Sahi Salum. See *Sārasvata-vyākaraṇa*.

CHANDRĀLOKA. A Sanskrit treatise on poetics by Jayadeva (q.v.) or Piyushavarsha in ten chapters, which consists of about 350 verses. The subjects discussed are: *Vāgvichāra*, *Dosha-nirūpaṇa*, *Lakshaṇa-nirūpaṇa*, *Guṇa-nirūpaṇa*, *Alaṅkāra-nirūpaṇa*, *Rasādi-nirūpaṇa*, *Dhvani-nirūpaṇa*, *Guṇībhūta-vyaṅgya*, *Lakshaṇā-nirūpaṇa*, and *Abhidhā-nirūpaṇa*; the Kārikās of the *Arthālaṅkāra* section of this work are incorporated in the *Kuvalayānanda* (q.v.). An elementary treatise and admirably suited for the beginners, *Chandrāloka* is lucid and easy in style.

CHANDRAMAṆI VIDYĀLANKĀR (b. 1891). A modern Vedic scholar, whose work is a Hindi comm. on *Nirukta*, under the title *Vedārtha-dīpaka-nirukta-bhāshya*; his other works are a Hindi tr. (in 3 Parts) of *Vālmīki-rāmāyaṇa*, a treatise on Maharshi Patañjali and his Bhārata, in Hindi.

CHANDRA PRABHĀ (Mrs.). A Sanskrit scholar, whose chief work is *Historical Mahākāvyas in Sanskrit* (1977; a study of important Mahākāvyas written between 11th and 15th centuries).

CHANDRAPRABHĀ MAHATTARA. A Prākṛit poet and author of a work on the life of Vijayachandra Kevalin, composed in the second half of the 11th century. The work, consisting of 1064 *Gāthās*, narrates eight stories describing the eight different ways of worshipping the Jinas.

CHANDRAPRAJÑAPTI. See *Chandapannatti*.

CHANDRA PRAKĀSH TYĀGĪ. A Sanskrit scholar, whose chief work is *Deśī Śabdoṅ kā Bhāshāvaijñānika Adhyayana* (1972).

CHANDRAŚEKHARA (fl. 17th cent.). A Sanskrit poet of Bengal, whose *Śūrjana-charita* treats of the life and exploits of prince Surjana, a contemporary of Akbar.

CHANDRAŚEKHARA SARASVATI (1729--89). 63rd Āchārya of Kāmakoṭipīṭha of Kānchī and author in Sanskrit of *Śivagīti-mālikā*, a musical composition.

CHANDRA ŚEKHARA ŚARMĀ. A Sanskrit writer, who has written on earthquakes in his *Bhūmikampaḥ* and on the five basic elements, Earth, Water, Fire, Air and Ether in *Pañcha-bhūtāni* (1916).

CHANDRAŚEKHARA VĀCHASPATI. See *Vāchaspati Miśra*.

CHĀNDRA-VYĀKARAṆA. A Sanskrit grammar, attributed to Chandra (q.v.), which abridges and simplifies the *Ashṭādhyāyī* (q.v.). It has six chapters, in place of eight in the *Aṣṭādhyāyī* and the number of aphorisms is 3100 instead of 3981; the work has left out the portion of Pāṇini's grammar dealing with Vedic grammar and accents. This grammar

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was very popular in Kashmir, Tibet, Nepāl and Ceylon. The *Kāśikā-vṛtti* (q.v.) has borrowed without acknowledgement several sūtras from this work.

CHANDRIKĀ. A Sanskrit version (1955) of a Malayalam drama.

CHARAKA. A Sanskrit author or compiler of the oldest work on Āyurveda, called *Charaka-saṁhitā* (q.v.). His date is uncertain, though tradition makes him the physician of the great king Kanishka (1st cent. A.D.).

CHARAKA-SAṂHITĀ. The oldest of the extant Saṁhitās of Āyurveda in Sanskrit, ascribed to Charaka (q.v.). The present text is not the original one but is that which was revised by Dṛiḍhabala, a Kashmirian of the 9th cent., who admits to having added the last two chapters and to having written 17 out of 28 or 30 chapters of Book VI. Even then, the work appears to have been a revision of a number of Tantras on special topics written by Agniveśa. The work, divided in eight *sthānas* (parts), deals with : (1) remedies, diet, duties of a physician; (2) eight chief diseases; (3) general pathology and medical studies; (4) anatomy and embryology; (5) diagnosis and prognosis; (6) special therapy; (7 & 8) Kalpa and Siddhi (General therapy).

The work, in prose mixed with verses, is very popular even today. It was tr. very early into Persian and Arabic.

CHARAKA-TĀTPARYA-DĪPIKĀ. Same as *Āyurveda-dīpikā* (q.v.).

CHARAṆĀNUYOGA. A class of Prakrit works belonging to the secondary or substitute canon of the Digambara Jainas and includes ritual works : Vaṭṭakera's *Mūlāchāra* and *Trivarṇāchāra* (qq.v.) and Samantabhadra's *Rātnakaraṇḍa-śrāvakāchāra.*

CHARCHARĪ. See *Chachcharī.*

CHĀRITRASUNDARA GAṆI. A Jaina Sanskrit poet and author of the *Śīladūta* (q.v.; a didactic poem on the story of Sthūlabhadra, completed in 1431), *Kumāra-charita* and *Mahipāla-charita* (a fairy tale).

CHARIYĀPIṬAKA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

CHARLA BHASYAKARLA ŚĀSTRIN (fl. 19th cent.). A Sanskrit poet, who composed only one verse in *Anushṭup* metre called *Kaṅkana-bandha-rāmāyaṇa*, which conveys 128 meanings, if read in a particular order. These meanings had to be explained by the poet himself.

CHARPENTIER, JARL (1884-1935). A Swedish Indologist, whose chief works are : *Study of Chariyāpiṭaka*, ed. of *Uttarājjhayana-sutta* (the 3rd Jaina Mūlasūtra; Upsala, 1922, with an elaborate introduction), *Pachchekabuddha Geschichten* (Upsala, 1908; on the study of legends of four Patyekbuddhas) and *Die Legend der helligen Pārśva.* In the Vedic field, his works are : *Brahman* (1932) and *Die Suparṇa-Sage* (Suparṇa-ākhyāna; 1921) and articles on Vedic and Purāṇic studies.

CHĀRU-CHARYĀ. A Sanskrit poetical work in 100 verses by Kshemendra (q.v.), which seeks to inculcate morality and good conduct.

CHĀRUDATTA. A Sanskrit drama by Bhāsa (q.v.), of which only a fragment in four Acts is extant, without the Nāndī verse at the opening and the Bharata-vākya at the close. It seems to have been based on the story, which also forms the plot of the later *Mṛichchhakaṭika* (q.v.).

Chārudatta, a merchant, whose generosity has impoverished him, sees a *hetaera*, Vasantasenā by name, at a festival and they fall in love at first sight. Pursued by the king's brother-in-law, Saṁsthāna, Vasantasenā takes refuge in Chārudatta's house, and,

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when she departs, she leaves in his charge her jewellery. She generously rescues from his creditors a former servant of Chārudatta, who then renounces the world and becomes a monk. During the night, the ornaments which she has deposited, are stolen by a thief Sajjalaka, who breaks into Chārudatta's house in order to gain the means to purchase the freedom of a slave-girl of Vasantasenā with whom he is in love. Chārudatta is overcome with shame at learning of the theft of ornaments deposited in his care; and his noble wife sacrifices a pearl necklace, which she gives to Vidūshaka to be handed over to Vasantasenā in lieu of her stolen jewels. He takes the necklace to the *hetaera*, who has learnt of the theft, but accepts it to have the excuse of visiting Chārudatta once more. She, therefore, hands over the slave to Sajjalaka and starts out to Chārudatta's house. At this point, the play ends abruptly. See *Mṛichchhakaṭika*.

CHĀRUDEVA SHĀSTRĪ (1896-). A Sanskrit scholar, whose chief works are : *Śrī-Gāndhī-charitam* (1930), *Śabdāpaśabda-viveka* (1954), *Vākyamuktāvalī* (1954), a Hindi comm. on *Mahābhāshya* (1962-68), *Vyākaraṇa-chandrodaya* and *Upasargārtha-chandrikā* (1976-79).

CHĀRVĀKA. Supposed to be a pupil of Bṛihaspati, he is the founder or greatest exponent of the materialist philosophy called after his name. According to Chārvāka, 'pleasure is the highest goal of life'; he does not recognise Vedic authority, denies the existence of soul and other world and refuses to accept all means of knowledge excepting perception. No work of this school exists, but its views are refuted by certain orthodox schools of philosophy.

CHATTERJEE, J.C. An Indian scholar, whose chief work is *Kashmir Śaivism* (1919).

CHATTERJEE, SUNITI KUMĀR (1890-1977). A celebrated scholar, whose works are: *Origin and Development of Bengali Language* (its Introduction is considered as an encyclopaedia of Indian languages), *Languages of India, Indo-Aryan and Hindi* (1930), *Some Aspects of Indo-Iranian Literary and Cultural Traditions* (ed. with R.N. Dandekar and others), *Select Writings* (vol. I, 1978) and important papers on Rāmāyaṇa Reliefs from Prambana, Java as also articles on Puranic studies. Highly honoured in India and abroad, several Universities and Institutes of the world conferred upon him degrees and enlisted him their distinguished member.

CHAṬṬOPĀDHYĀYA, D. A modern Marxist scholar, whose chief works are : *An Encyclopaedia of South Indian Culture* (with G. Ramakrishna & N. Gayathri), *Marxism and Indology*, *Nyāya-sūtra with Vātsyāyana's Commentary*, *Studies in the History of Indian Philosophy* (3 vols.) and *Tāranātha's History of Buddhism in India*.

CHAṬṬOPĀDHYĀYA, K.C. See *Kshetreshchandra Chaṭṭopādhyāya*.

CHATUḤŚARAṆA. See *Chaūsaraṇa*.

CHATUḤŚATIKĀ. A Buddhist Sanskrit poetical work, also called *Chatuḥśataka* or *Śata-śāstra*, by Ārya Deva (q.v.). Consisting of 400 *Kārikās*, the work criticizes the Brahmanical practices of bathing in the Ganges with a view to acquiring merit and washing off sin; a good power of irony is displayed therein. Being a fundamental work of the Mādhyamika school, it defends Nāgārjuna's doctrines against the other Buddhist schools as also against Brahmanical system, especially the Vaiśeshika. The *Chatuḥśatikā* is one of the ground works of the faith of the Sanron sect in Japan.

CHATURVEDA. The religious works of the Digambara Jainas, written in Prakrit. These

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are four in number: *Prathamānuyoga*, *Karanānuyoga*, *Dravyānuyoga* and *Charaṇānuyoga* (qq.v.) and are called *Chaturveda*.

CHATURADĀMODARA. See *Dāmodara*.

CHATURAṄGA-DĪPIKĀ. A Sanskrit work on the game of Indian Dice-chess, ascribed to Śūlapāṇi (q.v.), who may have been different from the famous Smṛiti writer of Bengal, bearing this name.

CHATURBHĀṆĪ. A title of four one-act monologues of Bhāṇa type in Sanskrit.

The four Bhāṇas, viz., *Ubhayābhisārikā*, *Padmaprābhṛitaka*, *Dhūrtaviṭasaṁvāda* and *Pādatāḍitaka*, ascribed on the strength of a traditional verse respectively to Vararuchi, Śūdraka, Īśvaradatta and Śyāmalika, have been pub. under the title 'Chaturbhāṇī'. In atmosphere and spirit, these are closely similar to one another and to the *Mṛichchhakaṭika* (q.v.). These are variously dated: much earlier than the 10th cent. A.D. or in the beginning of the Christian era or earlier. The plays represent amusing pictures of the lives and adventures, scandals and gossips of rogues and rakes who lived in imperial cities like Ujjayinī or Kusumapura. These Bhāṇas are different from the later Bhāṇas; in their literary quality and style and in the portrayal of characters, the plays, which are unique, richly deserve a place of their own in the history of Sanskrit drama.

CHATURBHUJA (fl. 15th cent.). A Sanskrit poet and author of *Haricharita-kāvya*, a poem in 13 cantos on the adventures of Kṛishṇa; the work was composed at Rānakeli (Bengal) in 1493.

CHATURMUKHA. An Apabhraṁśa poet, mentioned by Harisheṇa (q.v.) as his predecessor. No work has so far come to light of this author; his date is uncertain but he flourished before 987.

CHATURVARGA-CHINTĀMAṆI. A voluminous Sanskrit Smṛiti digest by Hemādri (q.v.), which deals with Dharmaśāstra in five sections called *Vrata*, *Dāna*, *Tīrtha*, *Moksha* and *Pariśesha*. It is an encyclopaedia of ancient religious rites and observations, quoting frequently from the Smṛitis and Purāṇas.

CHATURVARGA-SAṄGRAHA. A Sanskrit poetical work in four chapters by Kshemendra (q.v.), which seeks to teach that power of discrimination and indifference to worldly objects are the essential things in life.

CHATURVIJAYA, MUNI. A modern Jaina scholar, whose chief works are ed. of *Moharāja-parājaya* (Baroda, 1918; jointly with Dalal), ed. of *Bṛihatkalpasūtra* (6 Vols., jointly with Puṇyavijaya) and ed. of *Vasudeva-hiṇḍī* (2 Pts., also jointly with Puṇyavijaya).

CHATURVIṀŚATI-JINASTUTI (*Tīrtheśastuti* or *Śobhanastuti*). A Sanskrit hymn by Śobhana (q.v.), which consists of 4 groups of verses: the first in praise of 24 Tīrthaṅkaras, the second in praise of all the Jinas, the 3rd in praise of the Jaina doctrine, and the fourth in praise of various deities. Dhanapāla, brother of Śobhana, composed a comm. on it.

CHATURVIṀŚATI-JINASTUTI. There are several Sanskrit stotras composed by Jaina poets extolling all the 24 Jinas; such works are called *Chaturvimśati-jinastuti* or *Chaturviṁśikā*.

CHATURVIṀŚATI-MATA. A Sanskrit compilation on Dharmaśāstra, which contains a summary of the teachings of 24 sages; it belongs to the 8th-10th cent. A.D. It has been quoted by Vijñāneśvara in his *Mitāksharā* and also by Aparārka. It is an anti-Buddhist work.

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CHATUTTHA-SĀRATTHA-MAÑJŪSĀ. A Pali comm. by Sumedha Thera, on the *Manorathapūraṇī* (q.v.).

CHAUDHURY, S.B. An Indian scholar, whose chief work is *Ethnic Settlement in Ancient India* (Calcutta, 1955); he has written also several articles on Purāṇic studies.

CHAURA-PAÑCHĀŚIKĀ. A Sanskrit poem of 50 stanzas by Bilhaṇa (q.v.; fl. 11th cent.), dealing with secret love and the liveliness of women in different amorous situations. The poem describes how a robber, when making love to a princess, is discovered and is condemned to death and as he is being taken to the execution ground, gives expression to these stanzas to the love enjoyed by him with his beloved. The title of the poem has given rise to various interpretations, some of which involve the author himself in a love intrigue with a princess. It is said that the king was moved by the last invocation of Bilhaṇa and the result was a pardon and a formal bestowal of the hand of the princess.

CHAŪSARAṆA. See *Paiṇṇa.*

CHAVANNES, EDOUARD (1865-1918). A Sinologist, who has made notable contribution to Buddhist studies by his tr. into French of I-tsing's work on the pilgrims to the Western countries and of many Buddhist stories. Together with Sylvain Lévi he wrote articles on some enigmatic titles in the Buddhist hierarchy and on the sixteen Arhats.

CHEMPARATHY, G. A modern Indologist, whose chief work is *An Indian Rational Theology, Introduction to Udayana's Nyāyakusumāñjali* (Wien, 1972). He is at present preparing an annotated tr. of *Nyāyakusumāñjali* and is studying the authoritativeness of the sacred scriptures of Hinduism.

CH'EN, KENNETH (1907-). An American-Chinese Indologist, whose chief works are : *Buddhism in China: A Historical Survey* (Princeton, 1963; the first history of Buddhism in China) and *Buddhism: the Light of Asia* (1968).

CHEZY, A.L. DE (1773-1832). A French Indologist, whose chief works are the French tr. of *Śakuntalā* (1830) and *Amaruśataka* (1831). Chézy was appointed to the chair of Sanskrit, established in 1815 at Collége de France, Paris.

CHHĀBRĀ, B. CH. A modern scholar, who was in the Archaeology Department of the Government of India. In Sanskrit, his poetical collection is *Suvarṇa-bindu* (1951; containing poems on Gandhiji in Vedic Gayatri metre; on Mathurā, with its cultural asociations as revealed by literature and the archaeological excavations, etc.). He also wrote a poem, *Nyaktara-janapada-śobhā* on scenes in Holland, where he studied. He is the author of several works on history and culture, e.g., *Expansion of Indo-Aryan Culture* (1965).

CHHAJJURĀMA. A Sanskrit poet, whose *Sultan-charitam* is in praise of the Muslim rulers. The time of the author is not certain.

CHHAJJURĀMA (fl. 20th cent.). A Sanskrit writer, whose *Dayānandāshṭaka* is a satire on Svāmī Dayānanda.

CHHAJJURĀM SHASTRĪ. A modern Sanskrit writer, whose chief works are : *Niruktam* (ed., 1963) and *Śivakathāmṛitam Mahākāvyam* (1974).

CHHAKESA-DHĀTU-VAṀSA. A Pali work in prose and verse, written by a Burmese, which describes stūpas built on the hair-relic of the Buddha, on Sakka, Pajjuna, Manimekhalā, Addhikanāvika, Varuṇa-nāgarāja and Sattha-nāvika.

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CHHAKKAMMOVAESA. (*Shaṭkarmopadeśa*). See *Amarakīrtigaṇi.*

CHHANDAS. One of the six *Vedāṅgas* (q.v.), dealing with Sanskrit Metrics.

CHHANDAḤSŪTRA. A Sanskrit work on prosody, ascribed to Piṅgala (q.v.). Dealing partly with Vedic metres but mainly with classical ones, the author adopts the system of algebraic symbols for a short (*laghu*) or a long (*guru*) syllable, etc. The names of the metres are interesting, for some of them are named after epithets of the beloved, e.g. *Kuṭilagati* (one of crooked gait), *Chañchalākshikā* (one of glancing eyes), *Tanumadhyā* (one of slender waist), *Chāruhāsinī* (one of sweet smile), etc. The names of some metres suggest poetic observation of animal life e.g., *Aśvalalita* (the gait of the horse), *Śārdūlavikrīḍita* (the tiger's play) and so on. Some of the names are suggested by the plant-kingdom, e.g., *Mañjarī* (the cluster), *Mālā* (garland), etc.

CHHANDANĀTHA BHAṬṬA ROY, NEPAL RĀJPANDIT. A Sanskrit writer of Nepal, whose *Pariṇāma Vikrama* (1959), a drama in 7 Acts, presents useful discussions on the philosophy of Kant and Hegel as also on communism, socialism, democracy and humanism.

CHHĀNDOGYA-BRĀHMAṆA. See *Brāhmaṇa.*

CHHĀNDOGYA-UPANISHAD. See *Upanishad.*

CHHANDOMAÑJARĪ. A Sanskrit work on prosody by Gaṅgīdāsa (q.v.), which defines and illustrates only those metres which are commonly used. Based on various works on prosody, the majority of the illustrative verses are composed by the author and deal with various sports of Kṛishṇa at Vṛindāvana.

CHHANDONUŚĀSANA. A very exhaustive work on Sanskrit, Prakrit and Apabhraṁśa metres, composed by Hemachandra (q.v.) about 1150. A clear and methodical treatise, it consists of three parts, viz., the Sūtras, the Vṛitti and the illustrations, composed by the author himself. In the case of Sanskrit, Prakrit as well as Apabhraṁśa metres, their names have been introduced in the illustrative stanzas themselves. It is this work, as also another work (*Śabdānuśāsana*) of Hemachandra, which gave a final sanction and sanctity to the Apabhraṁśa language and literature.

CHHANDONUŚĀSANA. A Sanskrit work on metres by Jayakīrti (q.v.), which defines Sanskrit metres; the definitions serve illustrations as well. Several old Kannaḍa metres, of course in Sanskrit, have also been defined. The author mentions a few Digambara poets by name, without giving any illustrations from their works. The only manuscript of Jayakīrti's work lies at Jaisalmer and is dated Saṁvat 1190 or A.D. 1133.

CHHANDOVICHITI. Real title of *Piṅgalachhandaḥsūtra* (q.v.), while some think it the title of a lost work of Daṇḍin and yet others are of the view that it denotes Metrics as a branch of learning and not any particular work. It is also considered as a work of Śārṅgadeva (q.v.), the author of *Saṅgītaratnākara.* It is also the name of a Pali work on Metrics.

CHHAPADA (fl. 12th cent.). A Pali writer, pupil of Sāriputta and native of Burma. According to tradition, he received his education at Ceylon where he stayed from 1170 to 1180. He is the author of a number of comms. on the sacred Pali texts. His best known work is *Abhidhammattha-saṅgraha-saṅkhepa-tīkā*, a comm. on Anuruddha's work *Abhidhammattha-saṅgaha* (q.v.). His *Suttaniddesa* is a Pali grammar belonging to the school of

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Kachchāyana.

CHHAPPĀHUḌA. A Prakrit work in six chapters, attributed to Kundakunda (q.v.), dealing with Jaina doctrine.

CHHATRE, VIŚVANĀTHA KEŚAVA. A modern Sanskrit poet, whose chief work is *Subhāsha-charitam* (a poem in 16 cantos on the life and work of Subhāsha Chandra Bose).

CHHEDA-SŪTRA, See *Chheya-sutta.*

CHHEYA-SUTTA (Chheda-sūtra). A class of Jaina canonical works in Prakrit, forming part of Siddhānta (q.v.). *Chheya* (Skt. *Chheda*) means 'cut'; *chheya* in Jaina discipline means a kind of penance; so, Schubring thinks that the title *Chheya-sutta* is derived from *chheda.* These works, besides containing various kinds of legendary material, prescribe rules of life for the monks and nuns as well as for atonements and penances. These did not, perhaps, form a group in the Canon until a late period, as it is not always the same texts which are placed in this group. The Chheya-suttas (3-5), however, belong to the earliest portion of the Canon and are treated by tradition as one book (śrutas-kandha) and are called *Dasā-kappa-vavahāra.* The Chheya-suttas, six in numbers, are as under:—

(i) *Nisīha* (Niśītha). The first *Chheya-sutta,* which contains rules and regulations for the punishment for various transgressions of rules of daily life. It incorporates the major portion of the Vavahāra in its last sections and contains many Sūtras in common with Chulas I and II of the *Āyāraṅga* (q.v.).

(ii) *Mahā-nisīha* (Mahā-niśītha). The second or sometimes the sixth *Chheya-sutta,* though there are objections to its inclusion in the Canon. Dealing mainly with rules about confession and penance, which are considered essential steps to liberation, legends—original and borrowed—also occur. References to non-canonical literature indicate a late origin of this work. According to a tradition, Haribhadra participated in its compilation, while its Chap. 8 has been redacted by Devendra Sūri in 519 Ārya stanzas under the title *Susadha-kahā.*

(iii) *Vavahāra* (Vyavahāra). The third *Chheya-sutta,* which is a supplement to the old and genuine *Kappa,* the fifth Chheya-sutta; it teaches the methods of meting out punishment for transgression of the law.

(iv) *Āyāradasāo.* 'The ten sections on behaviour'; *Āchāradaśāḥ* also known as *Dasao* or *Dasāśrutaskandha,* is ascribed by tradition to Bhadrabāhu, and the eighth section of this *Dasāo* has long been known by the title *kalpa-sūtra* (q.v.) of Bhadrabāhu.

(v) *Kappa* (*Bṛihat-kalpa* or *Bṛihat-sādhu-kalpa-sūtra*). The fifth *Chheya-sutta* and the principal work on the rules and regulations for the monks and nuns, which teaches the liability for punishment.

(vi) *Pañchakappa* (Pañcha-kalpa). The sixth Chheya-sutta, which is no longer extant. Sometimes, however, the *Jīyakappa* (*Jīta-kalpa*) by Jinabhadra is regarded as the sixth *Chheya-sutta.* Treating of the cases of individual transgression, it is a detailed metrical compilation, often called *Yatijīta-kalpa.* The *Piṇḍa-nijjutti* and *Oha-nijjutti,* which also deal with discipline, are also occasionally classed among the *Chheda-sūtras.*

CHHICHHUBHAṬṬA. A Kashmirian Sanskrit grammarian and author of the *Laghu-vṛitti* (1000), a grammar of the Kātantra school. See *Kātantra.*

CHIDAṀBARA (fl. 16th cent.). A Sanskrit poet, son of Anantanārāyaṇa and Venkaṭā, who was perhaps patronised by king Venkaṭa (r. 1586-1614) of Vijayanagara. In his *Rāghava-yādava-pāṇḍavīya* in 3 cantos, he

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made use of *treble entendre*, relating simultaneously three stories of *Rāmāyaṇa*, *Mahābhārata* and *Bhāgavata*. His *Bhāgavata-champū* relates the story of Kṛishṇa; there is a comm. on it by his father, which interprets the meaning three-fold. The *Pañcha-kalyāṇa-champū* describes at once the story of the five marriages of Rāma, Kṛishṇa, Vishṇu, Śiva and Subrahmaṇya, with a comm. by himself. *Chidambara-vilāsa-kāvya* in 5 cantos describes the tales of Lord Naṭarāja of Chidambaram.

CHIDAMBARA ŚĀSTRĪ. A modern Sanskrit writer, whose novels: *Kamalakumār* and *Satī Kamalā* have appeared in the *Sahṛidayā* (ix), Śrīraṅgam.

CHIKITSĀ-KALIKĀ. A Sanskrit Āyurvedic work by Tishata (fl. 14th cent.).

CHIKITSĀMṚITA. A Sanskrit work on Āyurveda in 2500 verses by Milhaṇa, who flourished in Delhi in 1224.

CHIKITSĀ-SĀRA-SAṄGRAHA (or *Chikitsā-saṅgraha*). A Sanskrit work on Āyurveda by Chakrapāṇidatta (q.v.), which deals with the diagnosis of diseases and the efficacy of minerals; it was written in about 1060. Besides being an authoritative work on the subject, it is important in the history of Indian medicine for marking an advance in the direction of metallic preparations which had been introduced since the time of Vāgbhaṭa and Vṛinda.

CHIKITSĀ-SĀRA-SAṄGRAHA. A Sanskrit work on Āyurveda by Vaṅgasena (q.v.); it is based on the works of Suśruta and Mādhava.

CHILDERS, ROBERT CAESAR (1838-76), An English Indologist, whose cheif works are : *Dictionary of Pali Language*, *Khuddaka-pāṭha* (ed. with Eng. tr.), *Mahāparinivvāṇa-suttanta* (Eng. tr.) and *Buddhism*.

CHINMULGUND, P.J. See *Mirashi, V.V.*

CHINNASWĀMĪ SHĀSTRĪ. A modenn Vedic scholar, who has ed. the *Tāṇḍyamahābrāhmaṇa* of *Sāmaveda* with Sāyaṇa Bhāshya (2 Vols., 1938) and the *Śatapatha-brāhmaṇa* of Krishṇa *Yajurveda*, with foot-notes and Pāṭha-bhedas (2 Vols., 1937, 1950) and ed. *Āpastamba-śrautasūtra-Dhūrta-swāmibhāshya*.

CHINTĀHARAṆ CHAKRAVARTI. An Indian scholar, whose chief works are a new ed. of *Saundarānanda* (along with bibliography of the studies of the poem between 1905 and 1933), *A Study of Ancient Indian Numismatics* (1931), *The Tantras, their Religion and Culture*, *The Tantras, Studies in their Religion and Literature* and 'Purāṇa Digests'. He has tried to explain the philosophical and religious aspect of Tāntric life.

CHINTĀMAṆI, T.R. A Sanskrit scholar, who ed. and pub. *Kaushītaki-gṛihyasūtra* (Madras, 1944).

CHINTĀMAṆI BHAṬṬA (fl. 13th cent.). A Sanskrit author, who is supposed to have been responsible for the Ornatior recension of *Śuka-saptati* (q.v.).

CHINTĀMAṆI BHAṬṬĀCHĀRYA. A Sanskrit scholar, whose chief work is: *Gobhilagrihyasūtram* (with Bhattanārāyaṇa's commentary, ed. with notes and indices; 1982).

CHINTĀMAṆI DĪKSHITA (fl. 18th cent.). A Sanskrit author of astronomical works: *Sūrya-siddhānta-sāriṇī* and *Golānanda*.

CHINTĀMAṆI MĀDHAVA GOLE. A modern Sanskrit author of *Madana Latikā* (Bombay, 1911; a novel).

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CHINTĀMAṆI RĀMACHANDRA SAHASRABUDHE. A Sanskrit writer, whose *Rāshṭrīyopanishad* (1919) gives the principles of political science in the Upanishadic style.

CHIRAÑJĪVA (fl. *c.* 1731). A Sanskrit writer, also known as Rāmadeva or Vāmadeva; he was grandson of Kāśīnātha, the great palmist of Bengal. He was patronised by Yaśavantasiṁha, Naib Dewan of Decca about 1731. His chief works are: *Śriṅgāratatinī* (a collection of erotic verses), *Mādhavachampū* (based on the *Bhāgavata*), *Vṛitta-ratnāvalī* (a work on prosody with illustrations in his patron's praise), *Kāvya-vilāsa* (in two parts dealing with Rasa and Alaṅkāra) and *Vidvanmoda-tāraṅgiṇī* (a humorous quasi-dramatic work, wherein he brings home the truth of different religions and philosophical doctrines).

CHIRAPAT PRAPANDVIDYA. A modern Indologist of Thailand, whose chief work is *Cultural Study of the Dharmāraṇya-purāṇa.*

CHITALE, K.W. A Modern Sanskrit author, whose chief work is *Tilaka-charitra*, a prose biography of Tilak (q.v.).

CHITRABHĀNU SEN (1927-). A modern Sanskrit scholar, whose chief works are : *Dictionary of Vedic Sacrifices* and *A Dictionary of the Vedic Rituals* : *Based on the Śrauta and Grīhya Sūtras* (1978).

CHITRAPATI (fl. 18th cent.). A Sanskrit author of *Vyavahāra-siddhānta-pīyūsha*, a work on Dharmaśāstra.

CHITSUKHĀCHĀRYA (fl. 12th cent.). A Vedantic Sanskrit scholar, whose works are : *Advaita-pradīpikā* and *Tattva-pradīpikā*. He is a well-known commentator on Śaṅkara's comm. on the *Brahma-sūtra* and on Śrīharsha's *Khaṇḍanakhaṇḍakhādya* (q.v.).

CHITSUKHĪ. A Sanskrit work, which is a popular name of Chitrsukhāchārya's *Pratyaktattva-dīpikā* or *Tattva-pradīpikā*, a work on Advaita-vedānta.

CHITTIGUDUR VARADĀCHĀRYA. A Sanskrit poet, who in his *Sushupti-vṛitta* (1937) draws the past glory and the present gloom of India.

CHOKKANĀTHA. A Sanskrit court-poet and author of *Kāntimati-pariṇaya* (a semi-historical drama on the marriage of the author's patron Shāhjī (*r.* 1687-1711) with Kāntimati, *Sevantikā-pariṇaya* (a drama describing the marriage of Basavarāja with Sevantikā; the hero being identified with Basavappanāyaka, the ruler of Keladi (*r.* 1697-1714) and *Rāsavilāsa* (a *bhāṇa* type of drama on an erotic theme).

CHOMSKY, NOAM. A modern distinguished mathematical grammarian, who has opened up new approaches in linguistic analysis with the aid of International Business Machines and has applied the same to the grammarian Pāṇini.

CHOOSAKDI DIPAYAGASORN. A modern Sanskrit scholar of the National Library, Bangkok who has worked on some of the Sanskrit Inscriptions of Thailand.

CHOPRA, T.R. A modern scholar, whose chief study is *The Kūsa-jātaka* (Hamburg, 1966).

CHOS-KYI 'OD-ZER. A Mongolian scholar, who tr. from Tibetan into Mongolian, *The Bodhicharyāvatāra* of Śāntideva (1305) and wrote an extensive comm. on it in Mongolian (1312). He also wrote "The Twelve Deeds of Buddha", "Ode to Mahakali" and the first Mongolian grammar, under the strong influence of linguistic school, particularly the

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grammar of Pāṇini.

CHOUDHURY, JOTINDRA BIMAL. A modern Sanskrit author of *Bhārata-rājendram* (published Pāṭalaśrī, January 1968 ff.), which dramatises the life of Dr. Rājendra Prasād, the first President of India and *Bhārata-vivekam* (1963), a drama on Svāmī Vivekānanda. In collaboration with his wife, he wrote a drama, *Bhāratāchāryam* (Pāṭalaśrī, July 1970 ff.), on Dr. S. Rādhākrishṇan, the second President of India.

CHŪḌĀMAṆI (or *Āścharya-chūḍāmaṇi*). A seven-act Sanskrit drama by Śaktibhadra (fl. 8th or 9th cent., q.v.), which is regarded by some as the oldest South Indian drama.

Based on the *Rāmāyaṇa*, it presents the coming of Śūrpaṇakhā into Rāma's hut, her mutilation, the abduction of Sītā by Rāvaṇa, Hanumān's visit to Laṅkā, and the final scenes where Rāma, after his victory over Rāvaṇa, ascertains Sītā's purity by the fire-ordeal and a message delivered by Nārada. The play derives its name from the miraculous crest-jewel and ring given to Rāma and Sītā by the hermits.

CHŪLA-VAṀSA. A Pali work, which is a sort of supplement to the *Mahāvaṁsa* (q.v.), parts of which appear to have been composed by different persons at different periods. According to a Ceylonese tradition, its composition was commenced by Thera Dhammakitti, who is said to have come from Burma to Ceylon at the time of king Parāhramabāhu II in the 13th century. While the *Dīpavaṁsa* and *Mahāvaṁsa* end with the reign of king Mahāsena (4th cent. A.D.), the *Chūlavaṁsa* begins with the reign of Mahāsena's son Sirimeghavaṇṇa and ends with Sirivikkama-rājasīha, giving an account of more than a hundred kings.

CHŪLA-SADDA-NĪTI. A Pali grammatical work based on the *Sadda-nīti* (q.v.).

CHULLA DHAMMAPĀLA. A Pali writer, a disciple of Ānanda and probable author of the *Sachcha-saṅkhepa* (q.v.), which according to *Saddhamma-saṅgaha* (q.v.), was composed by Ānanda. The Gandhavaṁsa and the Colophon, however, support the authorship of Chulla Dhammapāla, who appears to have been earlier than Anuruddha (12th cent.).

CHULLA-GANDHAVAṀSA. Same as Gandhavaṁsa (q.v.).

CHULLA-NIDDESA. A Buddhist canonical work in Pali, referring to 500 Jātaka stories. See *Niddesa*.

CHULLA-NIRUTTI-GANDHA. A Pali grammatical work, attributed to Kachchāyana (q.v.).

CHULLAVAGGA. See *Vinaya-piṭaka*.

CHŪNAḌĪ. An Apabhraṁśa work in 31 *Padyas* by Bhaṭṭāraka Vinayachandra (fl. 1150-96), which is a didactic poem meant for householders.

CHURCH, CORNELIA D. (Mrs.). An American Indologist, who has worked on the concept of Yugas in her thesis '*The Yugas or Four Cosmic Ages as found in the Purāṇas*' (1974).

CLARKE, WALTER EUGENE. A modern American Indologist, who was interested among other subjects, in Indian Mathematics (*Āryabhaṭīya*); he held the Chair of Sanskrit at Chicago University. Besides two big volumes on *Two Lamaistic Pantheons* (Harvard), he is the author of articles: *Māgadhī and Ardhamāgadhī* and *The Sandalwood and Peacocks of Ophir*.

CLAYTON, R.B. An Indologist, whose chief work *Ṛigveda and Vedic Religion* (1913) vindi-

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cates Christianity.

CLOTHEY, FREDERICK W. A modern American Indologist, whose work is on the cult of Kumāra (Murugan) in South India.

CLOUGH, BENJAMIN. A Western missionary, who has pub., *A Compendious Pali Grammar with a copious Vocabulary in the same Language* (Colombo, 1824), which consists of three parts: a grammar based on the Pali grammar *Bālāvatāra*, a collection of roots based on the *Dhātumañjūshā* and a vocabulary based on *the Abhidhānappadīpikā*.

COBURN, THOMAS B. An American Indologist, who teaches in the St. Lawrence University. His latest work is: *Devi-Māhātmya: The Crystallization of the Goddess Tradition* (1984). He specializes in Buddhist and Hindu religious traditions and mythology.

COEDES, G. A French Indologist, whose works are : *Les Etats Hindonises d' Indochine et d' Indonesie* etc. (Paris, 1948) and *Inscriptions du Cambodge* (7 Vols., 1937-64).

COEURDOUX, FATHER (fl. *c.* 1766). A Christian missionary, who pointed out the remarkable similarity of Sanskrit to Greek and Latin nearly twenty years before Sir William Jones spoke in the third annual address to the Asiatic Society of Bengal in January, 1786. He spoke of the common source of Sanskrit, Greek and Latin, and also Gothic and Celtic and even Old Persian, and made the historic pronouncement about Sanskrit being more perfect than Greek, more copious than Latin, and more exquisitely refined than either.

COLEBROOKE, SIR HENRY THOMAS (1765-1836). An Indologist, who was a member of the Superior Court of Appeal in Calcutta and Professor of Sanskrit in the College of Fort William. In 1805 he wrote 'On the Vedas, or Sacred Writings of the Hindus', an essay and thereby became entitled to the distinction of being the first Western scholar ever to write about the Veda. He speaks of the four Vedas, the Vedic ṛishis, the various Vedic schools, the Vedic comms., the authority of the Vedas, the *Aitareya*, *Śāṅkhāyana* and the *Śatapatha Brāhmaṇas*, the *Sūtras*, the importance of *Nirukta* and of Jyotisha. Whatever information about the Veda, Colebrooke has given in his essay, is generally correct, but his writing also shows that he had not made any deep study of the Veda. His other works are : *On Sanskrit and Prakrit Languages* (*Asiatic Researches*, VIII, 1801), *Observations on Sects of Jains* (*Asiatic Researches*, IX, 1807), *On Sanskrit and Prakrit Poetry* (*Asiatic Researches*, X, 1803), *A Digest of Hindu Law on Contracts and Successions* (1797-98; tr. of a composition, prepared by native scholars, on the law of succession and contract, from the Indian law books, 4 Vols.), *Miscellaneous Essays* (on various subjects including Vaishṇavism and the coins of Bengal Sultanas), *Grammar of the Sanskrit Language*, ed. of *Hitopadeśa*, with introductory remarks, ed. of *Amarakośa* with marginal tr., ed. of *Śataka-trayam* of Bhartṛihari (1804), Eng. tr. of *Sāṅkhya-kārikā* of Īśvarakṛishṇa (1837), Eng. tr. of two treatises on Hindu Law of Inheritance (1810) and a treatise on mensuration based on Sanskrit works, with a dissertation on science as known to Hindus (1817).

COLTMAN, DEREK. An American scholar, who has tr. J. Varenne's *Yoga and the Hindu Tradition* (Chicago, 1976).

CONE, MARGARET. See *Gombrich, R.F.*

CONZE, EDWARD (1904-). An English Indologist, who has pub. a comprehensive survey of the Prajñāpāramitā literature (The Hague, 1960), eds. and trs. of the *Abhisamayālaṅkāra* (Roma, 1954), *Vajra-*

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chchhedikā (Roma, 1957), *Ashṭasāhasrikā* (Calcutta, 1958; new ed. together with tr. of the *Ratnaguṇasaṁchaya-gāthā*; Bolinas, 1973), *Pañchavimśati-sāhasrikā*, *Ashṭādaśa-sāhasrikā* (Roma, 1962) and a dictionary of Prajñapāramitā literature (Tokyo, 1967) ; on many other aspects of Buddhist studies are : *Buddhism : Its Essence and Development* (Oxford 1951), *Buddhist Texts through the Ages*, *Buddhist Scriptures* (1959), *A Short History of Buddhism* (1961), *Buddhist Thought in India* (London, 1962), and *Thirty Years of Buddhist Studies* (Oxford, 1967). His latest work is *The Large Sūtra on Perfect Wisdom* (dealing with early Mahāyāna doctrine, 1979).

COOMARASWĀMY, ĀNANDA K. (1877-1947). A celebrated Indologist, who was for long (1917-47) Keeper of Asiatic Art in the Fine Arts Museum at Boston. Indian renaissance owes a great part of its awareness of the Indian heritage in art to him, who did not live in India and wrote from a foreign country. His chief works are : *Aims of Indian Art* (1908), *History of Indian and Indonesian Art* (London, 1927), *Transformation of Nature in Art* (Cambridge, Mass., 1934), *Elements of Buddhist Iconography* (1935), *Dance of Śiva* (Bombay, 1948), *Myths of the Hindus and Buddhists* (with Sister Nivedita), *Hinduism and Buddhism* and *A New Approach to Vedas*. Coomaraswamy later developed deep interest in Christian and mediaeval aesthetic, similar in approach to the Indian, and in comparative religion and traditional culture, on all of which he produced several illuminating expositions. Mrs. Coomaraswamy was working on these writings to bring out the edition of the collected works of Coomaraswamy, but before she could complete her work, she passed away in 1970. The entire material is now with the Princeton University.

COOMARASWAMY, E.M. A Ceylonese Indologist, whose chief works are : Eng. tr. of *Dīpavaṁsa* (Colombo, 1901) and of *Mahāvaṁsa* (1908).

CORDIER, PĀLMYR (1871-1914). A Tibetologist, whose chief work is a very accurate catalogue of the Tibetan Tanjur (Paris, 1909-15).

CORREIA-AFONSO, JOHN. A foreign scholar, whose chief work is : *Historical Research in India* (1979).

COSTER, G. A modern Indologist, whose chief work is *Yoga and Western Psychology* (Delhi, 1968).

COULSON, M. A modern Indologist, whose chief works are : *Teach yourself Sanskrit* (London, 1977) and *Three Sanskrit Plays in Translation*.

COWARD, HAROLD GEORGE (1936-). A Canadian Indologist, who is Head of the Religious Studies Department and Director of the Calgary Institute for the Humanities, University of Calgary, Calgary. His chief works are : *Bhartṛihari* (1976), *Psychological Epistemology : A Critical Review of the Empirical Literature and Theoretical Issues* (jointly; 1978), *Sphota Theory of Language* (1980), *Religious Pluralism and the World Religions* (Madras, 1983), *The Philosophy of Language* (with K. Kunjunni Raja; Princeton, 1984), *Pluralism : Challenge to World Religions* (1985), *Jung and Eastern Thought* (Albany, 1985), *Mystics and Scholars* (ed. with T.M. Penelhum; 1977), *Revelation in Indian Thought* (with K. Sivaraman; 1977), *Language in Indian Philosophy and Religion* (ed., 1978), *Religion and Ethnicity* (ed. with L.S. Kawamura; 1978), *Humanities in the Present Day* (ed. with John Woods; 1979), *Scholarly Communication* (ed. 1980), *Studies in Indian Thought : The Collected Papers of Profesror T.R.V. Murti* (ed. 1983), and *Traditions in Contact and Change*

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(jointly; 1983). Associated with many Research Projects, Coward continues his studies in the areas of Indian Philosophy and Religion, Religious Pluralism and psychology of Religion.

COWELL, E.B. (1826-1903). An English Indologist, whose chief works are : Eng. tr. of *Buddhist Mahāyāna Texts* (with Max Muller and J. Takakusu ; in Sacred Books of the East Series ; Cowell's contribution was tr. of *Buddha-charita* of Aśvaghosha), ed. of *Divyāvadāna*, ed. and Eng. tr. of *Jātaka* (jointly with various scholars, 3 Vols.) and ed. and Eng. tr. of Vararuchi's *Prākṛita-prakāśa*, a grammatical work, along with the oldest comm. on it called *Manoramā* by *Bhāmaha* (London, 1868), Eng. tr. of *Sarva-darśana-saṅgraha* by Mādhava-Sāyaṇa (jointly with A.E. Gough), ed. and Eng. tr. of *The Twelve Principal Upanishads* (with Rājendralal Mitra), ed. of *Ṛigveda-saṁhitā* (Vol. V), ed. and Eng. tr. of *Kaushītaki-brāhmaṇa-upanishad* and of Aphorisms of Śāṇḍilya. He pub. also a *Catalogue of the Buddhist Sanskrit Manuscripts*

COX, GEORGE W. A modern Indologist, whose chief work is *Mythology of the Aryan Nations*.

CSEHI, ANDRAS. A Hungarian scholar, whose chief work is 'Indian Histories and Fables of Bidpai and Lokaman (1783).

CSOMA DE KOROS, ALEXANDER (1784-1842). A celebrated Hungarian Indologist, who in 1819 left his native country, Hungary, in order to find the ancient homeland of his people and the places where they were staying during their wandering towards West. After three years of wandering, he arrived at Ladakh, Western Tibet, where he realized that the Europeans did not know the language and literature of the highly cultured Tibetan people. Between 1823 and 1830, with the help of lamas in monasteries, he completed the *Tibetan Grammar*, *Tibetan-English Dictionary*, *Vocabulary of Buddhist Terminology* and a number of articles. In 1831 he descended from the Himalayas and began publishing his works in Calcutta. On the occasion of his bicentenary in 1984, his collected works have been published in a reprint edition. A Commemoration Volume, entitled *Tibetan and Buddhist-Studies* ed. by L. Ligeti has also been published. Besides the above, his works : *The Life and Teachings of Buddha* (1836; reprint 1957) and *Tibetan Buddhism* (1834) are important. He did pioneering work on Tibetan Buddhism and is regarded as the founder of Tibetan philology.

CUNNINGHAM, ALEXANDER (1814-93). A celebrated Indologist, who was Father of Indian Archaeology, Numismatics, and Art History ; it was under his leadership in 1861, that the Indian Archaeological Survey was constituted. By his ceaseless efforts, he has brought to light a large number of ancient sites, Buddhist establishments, sculptures and inscriptions that lay unnoticed in the country. The exhaustive accounts of the explorations undertaken by him between 1860 and 1884 are contained in the 24 volumes called the 'Archaeological Reports'. He made also a comprehensive study of Yuan Chwang's Travels to India and back. His other chief works are : *Ancient Geography of India* (Vol. I, London, 1871), *The Bhilsa Topes* (1854), *The Stūpa of Bharbut* (London, 1879), *Book of Indian Eras* (1883), *Coins of Ancient India*, *Coins of Indo-Scythians*, *Śakas and Kushāns*, *Later Indo-scythians*, *Corpus Inscriptionum Indicarum* (Vol. I), *Coins of Mediaeval India* and *Coins of Alexander's Successors in the East*.

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D

DAALEN, L.A. VAN. A modern Indologist of Netherlands, whose present project is 'Studies on the Texts of the Rāmāyaṇa'.

DABBS, JACK A. A modern Indologist whose *History of the discovery and exploration of Chinese Turkestan* (The Hague, 1963) mentions expeditions to Central Asia for discovering manuscripts and other material.

DAFFINA. A modern Italian Indologist, who has worked on the *Samādhirāja-sūtra*.

DAFTARY, K.L. A modern scholar, whose chief works are : *Upanishadārtha-vyākhyā* (1955-56) and *Astronomical Method* (Nagpur, 1942; dealing with the astronomical method and its application to the chronology of ancient India).

DAGENS, BRUNO. A French scholar, who has studied *Ajitāgama* and *Rauravāgama* from the architectural point of view (1977).

DAHAMUHAVAHO. Same as *Setubandha* (q.v.).

DAHLKE, PAUL (1865-1928). A German Indologist, who, on a journey to Asia, became acquainted with Buddhism. He learnt Pali and tr. the *Dhammapada* and parts of the *Dīghanikāya* and *Majjhima-nikāya* into German. Dahlke wrote several works in German. which were tr. into English as : *Buddhist Essays* (London, 1908), *Buddhist Stories* (1913), *Buddhism and Science* (London, 1913), *Buddhism as Religion and as Moral Teaching* (1923), and *Buddhism and its Place in the Mental Life of Mankind* (1928). He contributed many papers to the journal he founded: "New Buddhist Journal". His lectures were published in 1928 and his last book in Eng. tr, was : "Buddhism as a doctrine of reality and as a way of life" (1928). In 1924 Dahlke had built a Buddhist Centre in Berlin-Frohnau, situated on a hillock in a large park. It was the chief Buddhist centre between the two Wars.

DAHLMANN, JOSEPH (1861-1930). A German-speaking Indologist, who studied Oriental languages in Vienna and in Berlin during 1891-1900. He obtained his doctorate in Berlin and published a number of books. His book in German (Eng. tr. The Mahabharata as an epic and a Lawbook) (1892) maintains that the *Mahābhārata* is the work of a single author. A number of scholars, among them M. Winternitz, H. Jacobi, J. Jolly, and W. Cartellieri opposed this theory; and the controversy resulted in the so-called "Dahlmann literature", as Winternitz termed the papers written to refute this view. Dahlmann's book in German (Eng. tr. as "Nirvana, a Study in the Early History of Buddhism"; 1896) is a treatise on Indian philosophy from the Upanishads to Buddhism. According to Dahlmann, the concept of Nirvana has been borrowed from Brahmanical philosophy and corresponds to Mukti (deliverance). He believed that Vedānta and Buddhism are both based on the older Sāṅkhya system.

His German work : "The Idealism of Indian Philosophy of Religion" (1901)

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discusses the "lyricism of sacrifice"—the Brāhmaṇas and Āraṇyakas. In his opinion, the concept of many gods as well as the belief in the one and only supreme deity belong to the same period.

Other books by Dahlmann (all in German) are : "Buddha, a Cultural Portrait of the Orient" (1896), "Genesis of *Mahābhārata*" (1899), "Ancient Indian Nationhood and its Implication for Social Studies" (1899) and "The Sāṅkhya Philosophy as Natural Philosophy and Philosophy of Redemption" (1902). He visited China and Japan first and then came to India via Cambodia, Thailand and Burma. On his six-month travel in India, he brought out (in German) "Travels in India" (1908); a second ed. was brought out in 1927, in which great stress was laid on the art heritage of India.

While in Japan, Dahlmann had conceived the idea of a Catholic University in Tokyo. The Catholic University was founded and Dahlmann taught German Literature and Indian Philosophy at this University. He brought out another treatise (in German) : "The legend of St. Thomas and the Earliest Relations of Christianity to the Far East in the Light of Ancient Indian History" (1912). He maintained that Christian missionaries were active in Northern India already in the 1st cent. A.D. In his opinion, Mahāyāna Buddhism developed due to Christian influence.

DAIVARĀTA (1891-1975). An eminent Vedic scholar, who was born at Gokarṇa in Karnataka. He was christened Gaṇeśa Śarmā but after the study of Vedic lore under Vāsishṭha Gaṇapati Muni, he became Daivarāta. He joined the Ashram of Ramaṇa Maharshi and under the aegis of Maharshi Mahesh Yogi, he travelled extensively abroad and delivered lectures. He is reputed to have "seen" Vedic hymns and they have been preserved and commented upon in his work, *Chhandodarśana*. Among his other works are *Vedārtha Kalpalatā*, *Vāksudhā* and *Paśupatihṛidaya*. *Gāyatrīsudhā*, *Vedavaidika* and *Ahampratyaya-vimarśā* are among his unpublished works. Also proficient in Tantric lore, he advocated several novel theories about the character of the Veda, among which are that the *Ṛigveda* commences with the *Gāyatrī Mantra* and that *Praṇava* is *Im* and not *Om*.

DAIVATA-(DEVATĀDHYĀYA-) BRĀHMAṆA. See *Brāhmaṇa*.

DĀKĀRṆAVA. A Buddhist Tantric work, partly in Sanskrit and partly in Prakrit; according to some a portion of it is in Śauraseni Apabhraṁśa. Haraprasāda Śāstrī thinks that the language is old Bengali.

DAKSHA. One of the twenty traditional Sanskrit writers of original Smṛiti and author of *Daksha-smṛiti*. His date is unknown but he was earlier than Yājñavalkya, who mentions him.

DĀKSHIPUTRA. See *Pāṇini*.

DALAL, C.D. An Indian scholar, whose chief works are : the editions of *Moharāja-parājaya* (Baroda, 1918; jointly with Chaturavijaya), *Bhavisayattakahā* (1923; jointly with P.D. Guṇe), of *Kāvyamīmāṁsā* (with R.A. Śāstrī), of *Rūpaśatakana* of Vatsarāja and of *Guṇakārikā*.

DALAPATI. A Sanskrit Smṛiti writer from South India and author of *Nṛisiṁha-prasāda* (q.v.), composed between A.D. 1490 and 1512. The author, son of Vallabha and pupil of Sūrya Paṇḍita, was chief minister and keeper of records of Nizām Shāh of Devagiri. The author's master appears to be Ahmad Nizām Shāh.

DALES, GEORGE F. A modern American

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Indologist, whose paper '*The Mythical Massacre at Mohenjo-Daro*' (University of Pennsylvania Museum Bulletin *Expedition*; Spring, 1964) effectively explodes the myth of Ṛigvedic Indra having destroyed the Indus Valley cities.

DALĪPĀDATTOPĀDHYĀYA, the late. A modern Sanskrit poet, whose *Municharitāmṛita* deals with the life and mission of Svāmī Dayānanda Sarasvatī. Dalīpadatta was a teacher at Jwālāpur Mahāvidyālaya, Jwālāpur (Hardwar).

ḌALLAṆA (Ḍalbaṇa or Dalhana; fl. 13th or 11th cent.). A celebrated Sanskrit commentator on *Suśruta-saṁhitā*, his comm. being *Nibandha saṅgraha*. Son of Birarupāla, he was a Brāhmaṇa of Ankolā.

DALLAPICCOLA, A. A German scholar of Heidelberg, who has specialized in Ragamala and Paithan paintings; she has pub. a monograph as well (Wiesbaden, 1980).

DAMAYANTĪ-KATHĀ. Another name of *Nala-champū*. (q.v.).

DAMDINSUREN, TS. A modern Mongolian scholar, who, by studying the Mongolian and Tibetan versions of 'Vikramāditya trilogy', '70 Tales of Parrot', 'Stories from Pañchatantra' and 'The Tales of Vetāla' establishes the Indo-Mongolian literary ties. His monograph 'Rāmāyaṇa in Mongolia' was pub recently in Mongolian. He has also written a number of articles on Buddhology, etc.

DĀMODARA (fl. 17th cent.). Author of Sanskrit *Saṅgītadarpaṇa* (q.v.), which is a well-known work on music and dance. Also called Chatura Dāmodara, he was one of the connoisseurs of music at the court of Emperor Jahangīr or Shah Jahan. He is supposed to be a descendant of Kallinātha (q.v.).

DĀMODARA GUPTA. A Sanskrit poet, who was minister of Jayāpīḍa of Kashmir (779-813). He composed the *Kuṭṭanimata* (q.v.), a work on Indian pornography. Kalhaṇa mentions him as a poet, and Mammaṭa and Ruyyaka cite verses from him, as do the anthologies, showing that his work won considerable fame.

DĀMODARA MIŚRA. A Sanskrit redactor of *Hanumannāṭaka* (q.v.).

DĀMODAR SHĀSTRĪ (fl. 1st half of 20th cent.). A Sanskrit writer of Puri, Orissa, whose chief work is *Bhārata-gaurava* on India's greatness.

DAMSTEEGT, TH. A modern Indologist of Netherlands, whose chief work is *Epigraphical Hybrid Sanskrit* (1978).

DĀNA-KELI-KAUMUDĪ. A one-act Sanskrit drama of the Bhāṇikā type by Rūpa Gosvāmin (q.v.), in which Rādhā is proposed to be given as a toll to Kṛishṇa.

DĀNA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), dealing with various gifts.

DĀNA-RATNĀKARA. A Sanskrit Smṛiti digest, forming a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.). It consists of chapters called Taraṅgas and deals with various kinds of gifts and matters connected with them.

DĀNA-SĀGARA. A extensive Sanskrit Smṛiti digest in 70 sections by Vallālasena (q.v.), which describes 1375 kinds of gifts. The chief topics dealt with are: eulogy of Brāhmaṇas, merit accruing from gifts, proper time and place for gifts, bad donations, rites and procedure to be followed in making and accepting gifts.

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DANDAVIVEKA. A Sanskrit Smṛiti digest by Vardhamāna (q.v.), which is a part of the *Smṛiti-tattva-viveka.* In its seven chapters, it deals with penal offences, the propriety of inflicting punishments and the different forms of punishment.

DĀṆḌEKAR, RĀMACHANDRA NĀRĀYAṆ (1909-). A celebrated Vedic scholar, who is associated with the Bhandarkar Oriental Research Institute, Poona. His chief works are : *Progress of Indic Studies* (1917-42; 1942), *Vedic Bibliography* (vol. I, 1946, vol. II, 1961, vol. III, 1973, vol. IV, 1985; covering all the work done in the field of Vedic studies), *The Śrauta Ritual and Vājapeya Sacr fice* (in collaboration, 1955), *Vedic Religion and Mythology* (1965), *Vedadarśana* (Lad Memorial Lectures, 1966), *Śrautakośa* (vols. I-II), *Some Aspects of the History of Hinduism* (1967), *Recent Trends in Indology* (1978), *Vedic Mythological Tracts* (1979), *Insights into Hinduism* (1979), *Exercises on Indology* (1981), *The Age of the Guptas and Other Essays* (1982) (the last four vols. I-IV of his Select Writings) and *Amṛitadhārā* (Dandekar Felicitation Volume; 1984, ed. S.D. Joshi). Some of his other publications are : *Post-Vedic Literature, Hinduism and Modern Culture, Gods in Hindu Thought, Some Aspects of the Indo-Mediteranean Contacts, Vasishṭha as Religious Conciliator, Varuṇa, Vasishṭha and Bhakti, Proceedings of the Seminar in Prakrit Studies* (1970; ed. with A.M. Ghatage), etc. His important articles are : "Rudra in the Veda", "New Light on the Vedic God, Sāvitri" and "A Decade of Vedic Studies in India and Abroad" (1975). He ed. the *Śalya* and *Anuśāsanā parvans* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute.

As the original concept of a particular Vedic deity differs from scholar to scholar, Dāndekar has suggested that for a view to be acceptable, it must satisfy the following criteria : (i) it must enable one to give a complete picture of the deity, found in the *Ṛigveda*; (ii) it must enable us to explain the origin and development of the deity in consonance with history and comparative mythology; (iii) it must satisfactorily explain the nature and the status that the deity is known to have in later literature and mythology; and lastly (iv) it must not run counter to sound philological principles.

DAṆḌIN (fl. 6th cent. A.D. ?). A Sanskrit poet and one of the earliest writers on Poetics. The view that Daṇḍin was a resident of Kāñchī, that he flourished under the Pallava kings, and that Ratnavarman (or Rājavarman) referred to by him is a Pallava prince, is based not on very firm ground. He is earlier than Bāṇa (fl. 630-45), and even Subandhu (fl. 608-9), as is suggested by his comparative simplicity. The geographical data in the *Daśakumāra-charita* also seem to point to a date anterior to the empire of Harshavardhana. His *Kāvyādarśa* is very probably earlier than Bhāmaha's work.

Traditionally, Daṇḍin is the author of *Daśakumāra-charita, Kāvyādarśa* (qq.v.) and one more. Pischel takes the third work to be the *Mṛichchhakaṭika* (q.v.) while others hold that it is the *Chhandovichiti* (q.v.) that is referred to in the *Kāvyādarśa*. There is also an allusion to the *Kalāparichchheda* in the *Kāvyādarśa*, but it is more likely that both the *Chhandovichiti* and *Kalāparichchheda* are merely the names of the chapters—and not independent works—which Daṇḍin wanted to include in his *Kāvyādarśa*; while Daṇḍi's authorship of the *Mṛichchhakaṭika* becomes highly doubtful since the verse on which the theory is based is found to be common not only to the *Mṛichchhakaṭika* and the *Kāvyādarśa*, but also to the *Chārudatta* which is definitely from the pen of Bhāsa. From quotations in Bhoja's *Śṛiṅgāra-prakāśa* it would appear that the third work of Daṇḍin is the *Dvisandhāna-kāvya*, a poem with *double entendre* narrating

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simultaneously the stories of the *Rāmāyaṇa* and *Mahābhārata*. There are various imitation of this *Dvisandhānakāvya* abounding in greater feats of artificiality as seen in what are called the *Vilomakāvyas*. The *Avantisundarī-kathā* (q.v.) is another work which has been ascribed to Daṇḍin by those scholars who doubt his authorship of *Daśakumāracharita*. But it is difficult to accept the former as a work of Dandin and reject his authorship of the latter. Of the three parts of the *Daśakumāra-charita*, the *Pūrvapīṭhikā* (Introduction) and the *Uttarapīṭhika* (Conclusion) are not from the pen of Daṇḍin, but this does not go against the *Daśakumāra-charita* proper being the work of Daṇḍin.

Daṇḍin is reputed for his elegant use of words (*pada-lālitya*) and is the precursor of the Rīti school which was developed by Vāmana; his most outstanding contribution to poetics is the concept of Guṇa. In his definition of poetry, Daṇḍin gives more importance to the word-element than to the sense-element.

DANGE, SADĀSHIV A. (1922-). A Sanskrit scholar, whose chief works are: *Critiques on Sanskrit Drama* (1963), *Pastoral Symbolism from the Ṛigveda* (1970), *Vedic Concept of 'Field' and the Divine Fructification* (1971), *Cultural Sources from the Veda*, *Legends in the Mahābhārata* and *Sexual Symbolism from the Vedic Ritual* (1979); he has written articles on Purāṇic studies as well.

DANI, A.H. A modern scholar, whose chief work is *Indian Palaeography* (Oxford, 1963).

DANIELOU, A. A modern Indologist, whose chief work is *Le polytheisme hindou* (Leiden, 1960).

DANTADHĀTU-VAṂSA. A Pali epic in 5 cantos by the monk Dhammakitti.

It describes the history of the tooth-relic of the Buddha. According to this work, the tooth-relic was brought to Ceylon by prince Dantakumāra of Ujjain from Dantapura, the capital of Kaliṅga. There is also description of Buddha's early life, his work in Ceylon, the distribution of Buddha's relics, and the various miracles wrought by the relic. The epic is a specimen of fine poetry written in different metres. Its language is artificial Pali having long compounds.

The work was composed originally in the Siṁhalese in the first half of the 4th cent. A.D. but later on was rendered into Māgadhī by Dhammakitti in the 13th cent. A.D. at the instance of Parakkamo or Parākramabāhu II, the Commander-in-Chief of Ceylon.

DĀRĀ SHUKOH (d. 1659). A Mughul Prince and son of Emperor Shah Jahān, who is the author of a Sanskrit *praśasti* in honour of Nṛisiṁha Sarasvatī of Benares; the work is in rhythmic prose full of alliterations. In the introduction to his translation of 52 Upanishads into Persian, Dārā Shukoh writes that some of the most learned Paṇḍits and Sannyāsīs of Benares explained to him the difficult passages of the Upanishads in A.D. 1656. He sought to bring together Islam and Hinduism in his work, *The Mingling of the Two Oceans* (Majma-ul-Bahrain).

DARGYAY, L. A modern Indologist of Austria, whose chief work is *Die Legende von den sieben Prinzessinnen* (*Saptakumārikā Avadāna*; Wien, 1978).

DARPA-DALANA. A Sanskrit poetical work by Kshemendra (q.v.). In its seven sections, it denounces vanity born of lineage, wealth, learning, beauty, valour, charity and penance.

DARŚANĀNANDA SARASVATĪ (b 1861). A Vedic scholar, who was born at Jagraon in Ludhiana district of Panjab. He was the founder of Jwālāpur Mahāvidyālaya, Jwālāpur (Hardwar) and established also many other Gurukulas. He was the author of some 200 pamphlets on Vedic subjects, e.g., 'Vedoṅ kā

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Mahatva' (importance of the Vedas), Vedon kā Vishaya' (the subjects of the Vedas). He spent all his money, some 50 to 60 thousand rupees in publication of 50 Sanskrit works, which he distributed free of cost or at a nominal price.

DARŚANA-SĀRA. A Sanskrit Kāvya by Devasenāchārya (q.v.), composed in 933; it discusses the doctrines of the Digambara Jainas.

DAS, A.C. A Sanskrit scholar, whose chief works are : *Ṛigvedic India* (1921) and *Ṛigvedic Culture* (1925).

DAS, S.C. See *Sarat Chandra Das.*

DAS GUPTA, S.N. A modern Sanskrit scholar, whose chief works are : *History of Indian Philosophy* (5 Vols.), *A History of Sanskrit Literature* (Classical Period; 1947, jointly with S.K. De, in which there are many fine appreciations of poets with their limitations duly brought out) and *Fundamentals of Indian Art* (1960).

DAŚAGĪTIKĀ-SŪTRA. A Sanskrit work on astronomy by Āryabhaṭa I (q.v.), which gives numerical notation.

DAŚAKUMĀRA-CHARITA. A prose romance in Sanskrit by Daṇḍin (q.v.). As the title implies, there are to be accounts of the adventures of ten princes; eight of these are given in the eight *Uchchhavāsas* which make up the work proper; a *Pūrvapīṭhikā* or Introductory portion supplies the history of two more as well as the framework, and an *Uttarapīthikā* or the concluding portion completes the tale of Viśruta left incomplete in the last *Uchchhavāsa* of the main text. The *Pūrvapīthikā* and the *Uttarapīṭhikā* are extant in varied forms and are later additions.

The king of Magadha, Rājahaṁsa, defeated by the Malwā king, takes refuge in the Vindhya mountains, where a son is born, named Rājavāhana. There are also brought to the king in succession nine hapless sons of noble and valiant but unfortunate kings, and the ten young princes (including Rājavāhana) grow up together. When of age, they set out individually on a campaign of conquest. It is on their return and being again reunited, they relate to each other their strange adventures. This device gives a sort of unity to diverse stories, which treat of different types of men and women belonging to all classes of society and in different walks of life.

The prince, Rājavāhana meets one Mataṅga, a kirāta, though in dress a Brāhmaṇa, who induces the prince to accompany him to Pātāla (nether world) where the queen offers her hand and kingdom to Mataṅga. In gratitude for accompanying him, Mataṅga gives the prince a magic jewel, which appeases hunger, thirst and suffering; the prince returns to the upper world and proceeds to Ujjain, where he marries Avantisundarī, the daughter of that king. The tales of other princes are also curious: expert thieves turn the millionaires into beggars and *vice versa*; where the rope that binds the captives changes into a beautiful girl; where a magician carries a lovely maiden to immolate her; where fervent lovers, in a dream or by a prophecy, are urged on to meet the beloved; where Buddhist nuns serve as go-between for courtesans or help an injured wife to punish her husband or are asked to aid in brutal seductions—in short, love appears in its lightest and most passionate form as an affair of the senses.

At the end of their tales of adventures, the princes capture Malwā and to pay their homage, proceed to Pushpapura, where king Rājahaṁsa and his queen live. The king distributes among them the various kingdoms they have conquered; Rājavāhana becomes king of the united kingdom of Pushpapura and Ujjain. Guided by Rājavāhana, the

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princes rule over their kingdoms just and enjoy pleasures not easily attainable even by Indra.

Dandin shows in this romance great powers of characterization; as also he draws realistic scenes of life. His style is easy and unaffected and full of wit and humour.

DASĀO. See *Chheya-sutta*.

DAŚAPADĀRTHA-ŚĀSTRA. See *Chandra*.

DAŚARŪPAKA (*Daśarūpa*). A Sanskrit work on dramaturgy by Dhanañjaya (q.v.), which contains also sections on Rasa and allied topics. Taking its name from the ten primary forms of drama as mentioned in the *Nāṭya-śāstra* (q.v.), the work, divided into four books, deals with: subject-matter and plot of the drama; the hero, heroine and other characters, the language of the drama; the prologue and its varieties and different kinds of drama; and emotions and sentiments. It was commented upon by Dhan ka (perhaps author's younger brother) in *Avaloka*.

DAŚAŚLOKĪ. A Sanskrit philosophical tract of ten verses in which Nimbārka (q.v.) elucidates his view of the distinctness of Jīva, Iśvara and *Jagat*.

DAŚĀŚRUTA-SKANDHA. Same as *Āyāradasāo* (q.v.).

DAŚAVAIKĀLIKA. See *Dasaveyāliya*.

DAŚĀVATĀRA-CHARITA. A Sanskrit work by Kshemendra (q.v.), written in 1066, which extols the ten incarnations of Vishṇu in separate cantos. In canto IX, the Buddha and Kṛishṇa legends have been intermingled.

DASAVEYĀLIYA. See *Mūlasutta*.

DATE, V.H. A modern scholar, whose chief works are : *Brahma Yoga of the Gītā* (1971), *Vedānta Explained* (2 vols., 1973) and *The Yoga of the Saints* (1974).

DĀṬHĀ-DHĀTU-VAMSA. Probably identical with *Dāṭhā-vaṁsa* (q.v.).

DĀṬHĀ-VAṀSA. See *Dantadhātu-vaṁsa*.

DATT PANDEY. A modern Sanskrit writer, whose *Pallava Paneakam* (Hoshiarpur, 1981) is a collection of five one-act plays of different varieties.

DATTĀ. An original Sanskrit novel, which appeared in 'Sanskṛita-sāhitya Parishat Patrikā' (1935). It is a story of absorbing interest about the friendship that Jagadīśa, Vanamāli and Rāsa Vihārin enjoyed. Their school-days, their married life and the relationship between their children are all narrated in a realistic manner.

DATTA, B. A modern Sanskrit scholar, whose chief work is *Extraordinary Scientific Knowledge in Vedic Works* (Delhi, 1963).

DATTA, DINES CHANDRA. A modern Sanskrit poet of Bengal and author of *Subhāsha-gauravam* in 174 verses (1968), which eulogises Subhāshachandra Bose.

DATTAKA-CHANDRIKĀ. A Sanskrit work on adoption, which is regarded in Bengal as the most authoritative work on the subject. Generally ascribed to Kuvera, it was perhaps written by Raghumaṇi (q.v.), spiritual preceptor of the king of Nadīyā.

DATTAKA-MĪMĀṀSĀ. A well-known Sanskrit Smṛiti digest by Nandapaṇḍita (q.v.), which deals with all aspects of adoption and was considered as the most authoritative work in Mithilā and Benares.

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DATTĀTREYA VASUDEVA ŚĀSTRĪ (1863-1918). Sanskrit writer of Pangrada in Konkan and author of *Gaṅgaguṇādarśa*, wherein two Gandharvas Hāhā and Hūhū speak of the merits and demerits of the river Gaṅgā and finally establish its greatness, sanctity and purity.

DATTILA. Author of Sanskrit *Dattilam*, a well-known work on music. Traditionally son of Mataṅga, he was one of the immediate disciples of Bharata, as mentioned in the *Nāṭya-śāstra* (q.v.).

DATTILAM. A Sanskrit work on music and dancing, by Dattilāchārya, perhaps a pupil of Bharata (q.v.).

DAVANE, G.V. An Indian scholar, whose chief work is *Nominal Composition in Middle Indo-Aryan* (Poona, 1956).

DAVE, K.N. A modern Sanskrit scholar, whose chief work is : *Birds in Sanskrit Literature* (1985).

DAVID-NEEL, A. A modern French Indologist, whose chief work is *Buddhism : Its Doctrines and Methods*.

DAVIDSON, S.S. A modern scholar, who has pub. *Index to the Journals of the Pali Text Society* (1973) in collaboration with P.D. Ratnatunga (q.v.).

DAVVA-SAṄGAHA. A Prakrit poem in 58 verses by Nemichandra, dealing with *Jīva*, *Ajīva*, means of salvation, didactic matters, meditation, etc. There are a *Brihat-davva-saṅgaha* and a *Laghudavva-saṅgaha*, the latter by the author himself.

DAVVYA-SAHĀVA-PAYĀSA. A poem in Apabhraṁśa *dohā* by Devasena (q.v.).

DĀYABHĀGA. A Sanskrit work by Jīmūtavāhana (q.v.), which was probably a part of a bigger treatise called *Dharma-ratna*. A work of paramount authority, it deals with the inheritance and succession in respect of ordinary properties and *Strīdhana* (exclusive property of women), partition, etc. It is the principal authority in Bengal in modern law-courts.

DĀYABHĀGA-TĪKĀ. See *Raghunandana*.

DAYĀNAND BHĀRGAVA (1937-). A modern scholar, whose chief works are : *Jaina Ethics*, *Jaina Tarka-bhāshā* (Eng. tr.), a detailed Hindi comm. on *Tarka-saṅgraha* and *Jaina Jīvana Darśana-ki Pṛishṭhabhūmi* (in Hindi, 1975).

DAYĀNANDA-DIGVIJAYA. See *Akhilānanda Śarmā Medhāvrata*.

DAYĀNANDA-PRĀBHAVA. See *Vāmanāchārya*.

DAYĀNANDA SARASVATĪ, MAHARSHI (1824-83). Founder of the Ārya Samāj, a sage, a social reformer and a celebrated Vedic scholar, whose Sanskrit works are : *Ṛigvedādi-bhāshya-bhūmikā* (pub. 1878), Sanskrit comm. on *Ṛigveda* (upto Maṇḍala VII. Sūkta 61. 2), Sanskrit comm. on Mādhyanandin text of Śukla *Yajurveda*, *Aṣhṭādhyāyī-bhāshya*, *Pañcha-Mahāyajña-vidhi*, *Advaita-mata-khaṇḍana*, *Sikshāpatridhvānta-nivāraṇa* (all pub. with Hindi trs. done by Paṇḍits under Dayānanda's general supervision), *Bhāgavatakhaṇḍana*, *Uṇādikośa* (Sanskrit comm.), *Veda-viruddhamata-khaṇḍanam*, *Chaturveda-vishaya-sūchi*, *Saṁskṛita-vākyāprabodha* and *Sandhyā* (1st ed.); the *Satyārtha-prakāśa* (his monumental work written in Hindi) has been tr. into many languages of the world.

Reacting against the ritualistic and historical interpretations of the Vedas made by Sāyaṇa and other scholars, Dayānanda's

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comms. reveal that the Vedas possess not only spiritual knowledge but also the fundamental principles of all social and natural sciences and indeed contain all true knowledge; his impact is visible on many of the modern commentators of the Vedas.

According to Dayānanda, 'God is the primary cause of all true knowledge' and 'the Vedas are the books of true knowledge' which means the 'Doctrine of the Divine Origin of the Vedas'. His philosophy is generally termed 'Traitavāda' or Trinism, which means the doctrine of three eternals; the three eternals are : (i) Parmātman: One Supreme Being or God (Greatest Spirit), (ii) Jivātman : Souls or smaller spirits, and (iii) Prakṛiti: Matter, a general name given to that dead and inert matter of which world is made.

DAYĀPĀLA (fl. after 9th cent.). A Sanskrit grammarian, pupil of Matisāgara, and a fellow student of Vādirāja (or Jayasiṁha II, Chaulukya). He composed the *Rūpasiddhi*, an abridgement of Śākaṭāyana's grammar, somewhat resembling the *Laghukaumudi*.

DE, S.K. A modern Sanskrit scholar, whose chief works are : *Early History of the Vaishṇava Faith and Movement in Bengal* (Calcutta, 1961), *History of Sanskrit Literature* (Calcutta, 1947; jointly with S.N. Das Gupta), *History of Sanskrit Poetics* (2 Vols., 1960), ed. of *Vakroktijīvita* (Calcutta, 1961), *Sanskrit Poetics as a Study of Aesthetics* (1963), *Ancient Indian Erotics and Erotic Literature* (1959), *Bengal's Contribution to Sanskrit Literature and Studies in Bengal Vaishṇavism* and *Aspects of Sanskrit Literature*. He ed. the *Udyoga* and *Droṇa Parvans* of the critical ed. of the *Mahābhārata*, pūb. by the Bhandarkar Oriental Research Institute. See *Hazra, R.C.*

DEBES, P. A modern Indologist, whose chief work is *Das Dasein und seine Meisterung nach dar Lehre des Buddha* (Analysis of human existence according to the doctrine of the Buddha).

DEBRUNNER, ALBERT. See *Wackernagel, Jacob*.

DELARĀMĀ-KATHĀSĀRA. A Sanskrit poetical work, in 13 cantos by Bhaṭṭa Āhlādaka (q.v.), which describes how through the machinations of the courtesan named Delarāmā, two youthful brothers were separated from each other but they were finally re-united. It is the Sanskrit version of a story contained in Muslim works.

DELBRUECK, BERTHOLD (1842-1922). A German Indologist who devoted his whole life to the study of Indo-European languages. He specialized in comparative syntax. He showed that the syntax has the same importance as phonetics, accidence, and word formation in the study of Indo-European languages. His thesis in German was on the use of dativ case in the hymns of the *Ṛigveda*; its rev. version appeared in 1869 as On the Indo-European, particularly the Vedic dativ case. Delbrueck was appointed Reader in Jena in 1870 and became full Professor of Sanskrit and Comparative Linguistics in 1873. He stayed in Jena till death in 1922.

Besides contributing articles on the origin of myth with the Indo-European people, on the relation between religion and mythology and names of relatives, his contribution to comparative antiquities, he ed. with E. Windisch, a journal (in German) on Syntactic Research. Its 1st volume was devoted to : On the Conjunctive and Optative in Sanskrit and Greek (1861). In 1874 Delbrueck brought out *Das Altindische Verbum aus den Hymnen des Rigveda Dargestellt* (The ancient Indian verb described according to the hymns of the *Ṛigveda*). In the Introduction, he stated that Pāṇini's source was the spoken language, not literature. He also mentioned the differences between older and younger hymns and the

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changes brought about by *Sandhi*. In 1876 appeared his *Altindische Tempuslehre* (Ancient Indian Tenses). He also wrote a paper on the Ancient Indian order of words according to the *Śatapatha Brāhmaṇa*.

By far Delbrueck's chief works are : *Altindische Syntax* (Ancient Indian Syntax; 1888) and *Vergleichende Syntax der Indogermanischen Sprachen* (Comparative Syntax of Indo-European Languages; 3 vols., 1893, 1897, 1900). His *Einleitung in das Studium der Indogermanischen Sprachen* (Introduction to the Study of Indo-European Languages) was first pub. in 1880, a 6th ed. appeared in 1919, and the work was tr. into English, Italian, and Russian. His work (in German) on the Fundamental Problems of Linguistics, explained with regard to W. Wundt's psychology of language appeared in 1910.

E. Hermann wrote a biography (in German) of Delbrueck in 1973, which contains a list of Delbrueck's works.

DELLA PENNA, FRANCESCO ORAZIO (1680-1745). An Italian missionary, who lived in Lhasa and compiled a great Tibetan dictionary (of about 35,000 words) which was later tr. into English by F.C.G. Schroeter and pub. in Serampore in 1826 under the title *A Dictionary of Bhotanta or Boutan Language*.

DEMIEVILLE, PAUL (b. 1894). A French scholar whose *Choix d' études bouddhiques* (Leiden, 1973) contains some of his contributions to Buddhist studies. Along with J. Takakusu and Sylvain Lévi, he is the author of *Tables die Taisho Issaikyo* (1931).

DEO, S.B. A modern scholar, whose chief works are : *History of Jain Monachism* (Poona, 1956), *From History to Prehistory at Nevasa* (with H.D. Sankalia, 1960) and *Jaina Monastic Jurisprudence*, Benares, 1960).

DEPERT, J. A German Indologist, whose chief work is *Rudras Geburt: systematische Untersuchung Zum Inzest in der Mythologie der Brāhmanas* (Wiesbaden, 1977).

DERRETT, J. DUNCAN M. An Indologist, whose chief works are : *Hindu Law : Past and Present* (Calcutta, 1957) and *Megasthenes, Der kleine Pauly* (Stuttgart, 1969; giving recent literature on Megasthenes), *Classical Law of India* (Berkeley, 1972), *History of Indian Law* (*Dharmaśāstra*; Leiden, 1973), *Dharmaśāstra and juridical Literature* (Wiesbaden, 1973) and *Bhāruchi's Commentary on the Manusmṛiti* (2 Vols., Wiesbaden, 1974).

DESAI, M.D. An Indian scholar, whose chief works in Gujarati are : *Jaina Gurjara Kavio* (Vols. I-III, Bombay, 1925), and *Jaina Sāhityāno Saṅkshipta Itihāsa* (1933).

DESAI, P.B. A modern scholar, whose chief work is *Jainism in South India and some Jaina Epigraphs* (Sholāpur, 1957).

DESCHI HIĀN-LIN. An Indologist, who has defended the view that the original Buddhist canon was written in Old-Ardhamāgadhī (*Nachrichten der Gesellschaft der Wissenschaften in Gottingen*, 1944).

DESHMUKH, C.D. (1896-). A modern thinker, administrator and writer, whose *Gāndhī-sūkti-muktāvalī* (1957) renders into Sanskrit in diverse metres a hundred select sayings of Gandhījī. His collection, *Saṁskṛita-kāvyamālikā* (1968) covering a wide spectrum of modern subjects, contemporary events and personalities shows how Sanskrit is adequate to any modern need including comments and repartees in the Parliament.

DESHMUKH, P.S. A Sanskrit scholar, whose chief work is *Origin and Development of Religion in Vedic Literature* (1933).

DESHPANDE, MĀDHAV V. A modern scholar, whose chief study is on *Parama-laghu-*

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mañjūshā of Nāgeśa Bhaṭṭa.

DE SILVA, H.T. A modern Indologist, whose chief work is Eng. tr. of *Bālāvatāra* (with K.O. Thera, revised by Woodward, Pegu, 1915).

DEŚI-NĀMA-MĀLĀ. A dictionary of Prakrit words by Hemachandra (q.v.); the author himself wrote a comm. on it.

DEŚOPADEŚA. A Sanskrit poetical work, in eight sections, by Kshemendra (q.v.), which deals with the villain, the miser, the prostitute, the old procuress, the voluptuary, the student from abroad, the passionate fellow, and the depraved Śaiva teacher with his despicable followers. It portrays corruption prevalent in contemporary Kashmir.

DEUSSEN, PAUL (1845-1919). A celebrated German Indologist, who had captured the imagination of India by his work on the Upanishads. In 1880, he was Lecturer at Berlin University and Professor (1887). In 1889, he became full Professer of Philosophy at Kiel University, where he stayed for the rest of his life. Deussen has—as he himself stated—dedicated 35 years (1873-1908) of his studies to Indian philosophy. He tr. into German sixty Upanishads (1897; Eng. tr. by V.M. Bedekar and Palsule) and wrote a work in 1899 on the philosophy of Upanishads (Eng. tr. by A.S. Geden under the title : *Philosophy of the Upanishads*); his other works are : *Systems of the Vedānta* (Eng. tr. by Charles Johnson), *Outline of the Vedānta System of Philosophy according to Śaṅkara* (Eng. tr. by J.H. Woods and C.B. Runkle), German tr. of *Bhagavadgītā* and *Philosophy of the Vedānta and Vedāntasāra* (jointly with G.A. Jacob).

Deussen's leading ideas for the history of the human mind was that truth can be and has been reached at all times, but it was not fully welcome at his time, which believed in progress and historical accumulation of knowledge. The true impact of his insight was not recognised.

DEUTSCH, ELIOT. A modern American Indologist, who is the author of *Advaita-Vedānta: A Philosophical Reconstruction* (East-West Centre Press, Honolulu).

DEVA. See *Āryadeva*.

DEVABHADRA. A Jaina Prakrit poet and author of the *Pārśvanātha-charita* (1108), describing the life of 23rd Tīrthaṅkara, at Bhṛigukachchha.

DEVACHANDRA SŪRI (Deva Sūri). A Jaina Prakrit poet, teacher of Hemachandra (q.v.) and author of the *Śāntināth-charita* (1103), a Prakrit poem narrating the life of Śāntināth, a Jaina Tīrthaṅkara; the work also contains many Apabhraṁśa verses. The author belonged to the Pūrnatallagachchha.

DEVADATTA. Author of a Sanskrit version of the *Śuka-saptati* (q.v.).

DEVADATTA. Author of the Sanskrit *Dhātu-ratnamālā* (q.v.), a work on medical science; his date is uncertain.

DEVADHAR, C.R. A modern Sanskrit scholar, whose editions of the works of Kālidāsa, Bhāsa and other Sanskrit writers are quite popular; his ed. of *Yayāti-charita* has been pub. by the Bhandarkar Oriental Research Institute.

DEVAGUPTA. Same as Jinachandra Gaṇi (q.v.).

DEVAKI MENON. A modern Sanskrit poet, whose *Śāradādevī-charita Saṅgraha* (Rāmakṛishṇa Math, Madras, 1978) in 9 Cantos gives an account of the life and teachings of Śāradādevī in simple and chaste Sanskrit.

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DEVALA-SMṚITI. See *Smṛiti.*

DEVANANDIN. See *Pūjyapāda Devanandin.*

DEVAṆṆA BHAṬṬA (fl. between 1150 and 1225). A South Indian Sanskrit author of *Smṛiti-chandrikā* (q.v.; a well-known Smṛiti digest) and *Saṅgīta-muktāvalī* (on music and dancing), who has exercised great influence in sourthern India. Described as son of Keśavāditya Bhaṭṭa, he is variously called Devānanda, Devendra, Devagaṇa or Devaṇāchārya.

DEVAPĀLA. A Sanskrit scholar, who was the commentator of *Laugākshi-gṛihya-sūtra* alias *Kāṭhaka-gṛihya-sūtra*; he probably belonged to Kashmir and appears to be a later writer.

DEVAPRABHA SŪRI (fl. middle 13th cent.). A Jaina Sanskrit poet, surnamed as Maladhārin. Pupil of Munichandra and tutor of Devānanda, he composed the *Pāṇḍava-charita* (q.v.), a poem, describing the story of the *Mahābhārata* in 18 cantos, and another poem the *Mṛigāvatī-charita* (q.v.).

DEVARĀJA (fl. 15th cent.). A Vedic scholar, who lived in Śrīrangam. He was the celebrated author of the *Nighaṇṭu-vyākhyā*, a learned exposition of Yāska's Vedic lexicology, namely the *Nighaṇṭu*. The work marks an important stage in the history of Vedic scholarship in south India.

DEVARĀJA. A Sanskrit writer, who was son of Śeshādri. Devarāja is the author of *Bālamārtaṇḍa-vijayam*, a five-act drama on the heroic exploits and liberality of his patron king Mārtaṇḍavarmā (r. 1729-58) of Travancore; the work also describes the renovation of the shrine of Śrī Padmanābha at Trivandrum by the king.

DEVARĀJA. A Sanskrit writer, who, at the instance of prince Chelāsiṁha of Benares (1770-81) compiled *Prāyāśchitta-saṅgraha*, a work on Dharmaśāstra.

DEVARĀJA (fl. end of 19th cent.). A Sanskrit poet, whose *Nānaka-chandrodaya* (Rise of moon-like Nānaka; Bombay, 1887) treats of the life of Guru Nānak. This work was composed in collaboration with Gaṅgārāo.

DEV RĀJ CHANANA. A modern Sanskrit scholar, whose chief works are : *Ṛig-bhāshya-saṅgrāha* (in Hindi), ed. of Renou's *The Destiny of the Veda in India* (1965) and *The Classical Doctrine of Indian Medicine: its Origins and Greek Parallels* (Eng. tr. of Filliozat's work in French).

DEVARĀJA YAJVAN (fl. early 14th cent.?). A Sanskrit scholar, whose *Nighaṇṭu-nirvachana* is a comm. on the *Nighaṇṭu* and is indispensable for Vedic scholars. In his work, he has given the etymology of all the words of the *Nighaṇṭu* and illustrated their Vedic usage.

DEVARAKKHITA, B. A modern Ceylonese Indologist, who ed. *Rasavāhinī* with Siṁhalese interpretation (Colombo, 1917).

DEVARDDHIGAṆI. See *Siddhānta.*

DEVAŚAṄKARA PUROHIT (fl. 18th cent.). A Sanskrit poet and son of Natanabhāi, who lived at Uratpattana near Surat. His *Alaṁkāra-mañjūshā* simultaneously illustrates the Alankāras and glorifies the royal deeds of Peśvā Mādhav Rao I and his uncle Raghunātha Rāo.

DEVASENA. Same as *Devasenāchārya.*

DEVASENĀCHĀRYA (b. 894). A Jaina poet, belonging to Kāshṭhasaṅgha, whose chief works in Apabhraṁśa are: *Śrāvakāchāra* (q.v.; on the conduct of Jaina laity), *Davvasahāva-payāsa*, *Sāvaya-dhamma-dohā* (all in Dohā metre); his Prakrit works are : *Darśana-sāra*, *Tattva-sāra*, *Ārādhanā-sāra* (qq.v.) and

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Nayachakra, a work on logic.

DEVASENA GAṆI (fl. before 1315). A Jaina Apabhraṁśa poet, who was a pupil of Vimalasena. Gaṇi was the author in 28 Sandhis of *Sulochanā-chariu*, which describes the beauty of princess Sulochanā, who in a *svayaṁvara*, chooses Jayakumāra, the commander-in-chief of Bharata, the emperor, as her husband. At this, there is a duel between Jayakumāra and Arthakīrti, the enraged son of Bharata, who feels humiliated at the choice; Jayakumāra is victorious and Sulochanā is formally married to him.

DEVASTHALI, GOVIND VINĀYAK (1906-) A Sanskrit scholar, whose chief works are : *A Descriptive Catalogue of Sanskrit and Prakrit Manuscripts in the Bombay University Library, Religion and Mythology of the Brāhmaṇas* (1965), *Anubandhas of Pāṇini, The Phitsūtras of Sāntanava, Sāra-siddhānta-kaumudī of Varadarāja Bhaṭṭa, An Encyclopaedic Dictionary of Sanskrit* (Vol. I, Pts. 1 & 2; in collaboration) and *A Dictionary of Sanskrit on Historical Principles* (A Fascicule; in collaboration), and ed. of *Śṛingāra-rasa* maṇḍana of Viṭṭhalesa.

DEVASSIA, P.C. A modern Sanskrit poet of Kerala, whose *Kiśtu Bhāgavatam* in 32 cantos is a Mahākāvya on the life and teachings of Jesus Christ, composed in lucid and chaste Sanskrit.

DEVA SŪRI. Same as Devachandra Sūri (q.v.).

DEVA SŪRI. A Jaina author of *Śāntināthacharita* in Sanskrit verses in A.D. 1282.

DEVA SŪRI (d. 1169). A Jaina Sanskrit author of *Pramāṇa-nayatattvālokālaṅkāra*, a logical work.

DEVATĀDHYĀYA-(DAIVATA-) BRĀHMANĀ. See *Brāhmaṇā.*

DEVENDRA GAṆI (fl. latter half of the 11th cent.). A Jaina Prakrit poet and author of the *Mahāvīra-charita* (q.v.), to be distinguished from Guṇachandra Gaṇi's work of the same title. He wrote an exhaustive comm. on the important and popular canonical work, the *Uttarādhyayana.*

DEVENDRANĀTHA CHAṬṬOPĀDHYĀYA. A modern Sanskrit writer, whose *Vaṅgavīra-pratāpāditya*, a novel, using a historical episode, was published in the Saṁskṛita Sāhitya Parishat Patrikā (1930-31), Calcutta.

DEVENDRASTAVA. See *Deviṁdatthaa.*

DEVENDRA SŪRI (fl. 13th cent.). A Jaina Prakrit poet and author of the six works *Karmavipāka, Karmastava, Bandhasvāmitva, Shaḍaśitikā, Śataka* and *Saptatikā*, all of them dealing in great details with the entire doctrine of Karman. A disciple of Jagachchandra, he fl. during the reign of kings Nīradhavala and Tejaḥpāla of Gujarat.

DEVI, J. A modern Sanskrit scholar, whose chief work is *Women in Sanskrit Drama* (Delhi, 1965).

DEVĪ-BHĀGAVATA. See *Purāna.*

DEVI CHAND (1880-1965). A Sanskrit scholar, whose chief work is the Eng. tr. of *Śukla Yajurveda*, based on Dayānanda Sarasvatī's *Bhāshya*. He also tr. *Atharvaveda* and *Sāmaveda* into English.

DEVĪ-CHANDRAGUPTA. A Sanskrit drama, attributed to Viśākhadeva, who is probably identical with Viśākhadatta (q.v.). The work, no longer extant, is known only from citations in the *Nāṭyadarpaṇa* (q.v.).

The heroine Dhruvadevī, when she is in her husband's camp with a small retinue and enjoys summer in the cool abodes of the Himalayan frontier, is carried away by an

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unprincipled foreigner, a Śaka, by birth, and is much tormented to accept his hand. Kumāra Chandragupta, Dhruvadevī's husband, in the disguise of a courtesan, forms a dramatic company and approaches the licentious Śaka. By a series of political strategems, Kumāra Chandragupta makes Dhruvadevī escape and takes her place in a female garb. When the Śaka prince almost becomes mad of his love to Dhruvadevī and complacency blinds him to the probable dangers from an offended enemy, he allows himself to meet in a secret chamber the enemy in the disguise of Dhruvadevī and suffers for his follies. The same story is perhaps alluded to in Bāṇa's *Harsha-charita*, where this Chandragupta is taken to be identical with Chandragupta II of Gupta dynasty.

DEVĪ-MĀHĀTMYA. Same as *Chaṇḍī* (q.v.).

DEVIṀDATTHAA. See *Paiṇṇa.*

DEVĪNĀMA-VILĀSA. A devotional poem in Sanskrit by Sāhib Kaula, a Kashmirian. Composed in 16 cantos, it takes its name from the one thousand names of the goddess recounted in Cantos VI to XV.

DEVĪ-ŚATAKA. A devotional Sanskrit poem in 100 verses, composed by Ānandavardhana (q.v.), in honour of the goddess Pārvatī or Bhavānī. In this *śataka*, the author, even against his own theories so ably expressed in his *Dhvanyāloka* (q.v.) pays more attention to the embellishment than to suggestion, in keeping with his own admission again that the latter is only of secondary importance in hymns.

DEVĪ-ŚATAKA. Same as *Chaṇḍī-śataka.*

DEVĪ-ŚATAKA. See *Śobhākara.*

DEY, S.K. A modern Sanskrit scholar, whose chief works are: *A History of Sanskrit Literature* (Classical Period; 1947, with S.N. Das Gupta), *History of Sanskrit Poetics* (1960) and *Some Problems of Sanskrit Poetics* (1959).

DHĀHILA (fl. 12th cent. ?). A Jaina Apabhraṁśa poet and author of the *Paūmasiri-chariu* (*Padmaśrī-charita*; q.v.); the poet's pseudonym was Divva Diṭṭhi (Divya Dṛishṭi). From the account given by the poet about himself, it appears that he was a descendant of Māgha (q.v.), a great Sanskrit poet.

DHAMMACHAKKA- PPAVATTANA - SUTTA. Belonging to the *Sutta-piṭaka* (q.v.), it is known as the sermon of Benares by means of which the Buddha set the wheel of the religion in motion.

DHAMMAKITTI (fl. 13-14th cent.). A Buddhist Pali writer and author of *Dantadhātu-vaṁsa* (q.v.), *Saddhamma-saṅgaha* and *Bālāvataṛa* (the last work traditionally ascribed to him) (qq.v.). Chapter 37 of the *Mahāvaṁsa* (q.v.), appears to have been added by him. According to a Ceylonese tradition, he came from Burma to Ceylon in the reign of Parākramabāhu II (13th cent.) and that the composition of the *Chūla-vaṁsa* (q.v.) was commenced by him.

DHAMMAPADA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

DHAMMAPADAṬṬHA-KATHĀ. A Pali comm. by Buddhaghosha (q.v.) on *Dhammapada* (q.v.). While Winternitz, Burlingane, Geiger and others raise doubts of its authorship by Buddhaghosha, Law sees no reason to disbelieve the colophon which ascribes it to Buddhaghosha. The *Dhammapada* comm., however, is a voluminous work, explaining the stanzas of the *Dhammapada* and like the *Jātakaṭṭha-vaṇṇanā* (q.v.), it contains many ancient popular stories, short edifying legends and interesting fairy tales. Each story in this comm., contains the following eight sub-divi-

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sions: (i) *gāthās* (stanzas) to which the story refers, (ii) person or persons to whom the story is told, (iii) *pachchuppannavatthu*, the story of the present, ending with, (iv) a stanza or stanzas, (v) word for word comm. on the stanza, (vi) spiritual benefits which accrued to the hearer or hearers, (vii) *atītavatthu*, story of the past, and (viii) identification of the persons of *atītavatthu* with those of *pachchuppannavatthu*. It will be seen that in general character and structure of parts, there is no difference between this comm. and *Jātakaṭṭhavaṇṇanā*, another comm. on the *Jātaka*.

DHAMMAPĀLA. A Buddhist Pali writer, who was a resident of Padaratittha on the south coast of India. The similarity of conceptions and the identical method indicate that he was not much later than Buddhaghosha (fl. early 5th cent. A.D.). Reputed to be the author of 14 comms., his *Paramatthadīpanī* (q.v.; Elucidation of the True Meaning) comments on the 7 texts of the *Khuddakanikāya* (See *Sutta-piṭaka*). His other comms. are (8) *Netti-pakaraṇassa-attha-samvaṇṇanā* on the *Netti-pakarana* (q.v.) on *Visuddhimagga*, (10-13) *Līnattha-vaṇṇanā* (q.v.) or *Līnatthappakāsinī Ṭīkā* on Buddhaghosha's comm. on the four Nikāyas and (14) another comm. of the same name *Līnattha-ppakāsinī* (q.v.) on the *Jātakaṭṭhakathā*. A regular scheme is followed by Dhammapāla in his comms.; in the introduction at the beginning is given the traditional account of how the particular collection of poems came to be put together. After a description of how, when, and by whom each poem came to be composed, individual clauses are quoted and explained philologically and exegetically.

Much of Dhammapāla's work is but a recast in scholastic Pāli of the earlier Siṁhalese or Tamil commentatorial literature. Some scholars doubt that Dhammapāla, the junior contemporary of Buddhaghosha, was the author of all these works. Probably works of later namesakes have been fathered on the earlier Dhammapāla as he had made it his life's task to supplement the comms. of Buddhaghosha. If he is to be identified with the Dhammapāla of the Nālandā Monastery, the teacher's teacher of Hiuen Tsang, his date would be a cent. later; Hardy and Geiger, however, consider the identity yet unproved.

"Dhammapāla's works show great learning, much exegetical skill, and sound judgment. In comparison with Buddhaghosha, his style is simpler and less diffuse. Though Dhammapāla was well-read and well-informed, Buddhaghosha's knowledge was more widely diffused and more encyclopaedic; the former shows more of the grammarian and academician than of the exegetical compiler and fanciful etymologist."—*HCIP, III, 403-404.*

DHAMMA-PARIKKHĀ (*Dharma-parīkshā*). An Apabhraṁśa satirical poem by Hariseṇa (q.v.; fl. 987), which spreads over 11 *sandhis*, comprising 234 Kaḍavakas, equal to more than 2000 *ślokas*. The poem is didactic, with a number of stories and fables intervening, and is similar to that of the Sanskrit *Dharmaparīkshā* of Amitagati (q.v.), composed in A.D. 1014. The poet acknowledges his debt to the work of his predecessor Jayarāma's *Dharma-parīkshā* in *Gāthā* metre, but not yet available.

DHAMMA-SAṄGANĪ. See *Abhidhamma-piṭaka*.

DHAMMASIRI. A Ceylonese Pali scholar to whom is attributed *Khuddaka-sikkhā* (q.v.). The Burmese tradition places him nearly 920 years after the Buddha's demise and makes him the author of another work, called *Mūla-sikkhā* (q.v.) but other scholars attribute it to Mahāsāmi.

DHAMMAVILĀSA (fl. 13th cent.). A Buddhist monk, also called Sāriputta. He is the author of the Pali work *Dhammavilāsa-*

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dhammasattha, the oldest Burmese law-book. The importance of the work lies in the fact that it forms the basis of the later legal literature of Burma.

DHAMMAVILĀSA-DHAMMASATTHA. See *Dhammavilāsa.*

DHANADARĀJA (fl. 1434). A Sanskrit poet, son of Dehala and author, like Bhartṛihari, of three Śatakas on *Śriṅgāra, Nīti* and *Vairāgya.*

DHANAÑJAYA (fl. latter half of 10th cent.). A Sanskrit author of *Daśarūpaka* (q.v.), a work on dramaturgy, commented upon by perhaps his younger brother Dhanika in his *Avaloka.* Son of Vishṇu, he appears to have enjoyed the patronage of Muñja, the Paramāra king of Mālwā.

DHANAÑJAYA. A Digambara Jaina Sanskrit poet and native of Karṇāṭaka, who fl. between 9th and 12th centuries. He is the author of *Rāghava-pāṇḍavīya* (q.v.), *dvisandhāna* kāvya and of *Nāmamālā* (q.v.), a lexicon. Some scholars think that the *Nāmamālā* is the work of Dhanañjaya Śrutakīrti, while others regard Dhanañjaya and Dhanañjaya Śrutakīrti as one person.

DHANAÑJAYA-VIJAYA. A Sanskrit *Vyāyoga*, in one Act, by Kāñchanāchārya (q.v.; fl. 12th cent.), which deals with the exploits of Arjuna in rescuing the cattle of Virāṭa from the hands of Duryodhana and the Kauravas; it is based on a story in the Virāṭa-parvan of the Mahābhārata.

DHANAPĀLA (fl. 10th cent.). A Sanskrit, Prakrit and Apabhraṁśa writer, son of Sarvadeva and brother of Śobhana (q.v.), who converted him to Jainism. He was a contemporary of Halāyudha, Padmagupta, Dhanañjaya and Devabhadra and enjoyed the patronage of kings Sīyaka and Vākpati of Dhārā. Dhanapāla composed the *Tilakamañjarī* (q.v.), a Sanskrit romance admittedly in imitation of Bāṇa's *Kādambarī.* Merutuṅga, in his *Prabandha-chintāmaṇi*, has narrated the incident which induced Dhanapāla to name his romance after his daughter. Before his conversion, Dhanapāla composed the Prakrit lexicon *Paiyalachchhi-nāmamālā* (q.v.) in 972-3, and it was after becoming a Jaina that he composed the *Ṛishabhapañchāśikā* (q.v.) in fifty Prakrit stanzas. He also composed *Bhavisayatta-kahā* (q.v.) in Apabhraṁśa.

DHANAPĀLA (fl. end of 14th cent.). A Jaina Apabhraṁśa poet, whose *Bāhubali-charita* (1397) describes in 18 *Sandhis* the life of Kāmadeva Bāhubali, a Jaina saint. The poet was son of Subhaṭadeva and Subhaṭādevī and was a native of Palhaṇpur in Gujarat.

DHANAYĀLA. Same as Dhanapāla (q.v.).

DHANEŚVARA (fl. 11th cent.). A Prakrit poet, disciple of Jineśvara Sūrī and Buddhisāgara and author of *Surasundarī-chariya* (q.v.).

DHANIKA (fl. 10th cent.). A Sanskrit author of the famous comm., *Avaloka* (q.v.) on Dhanañjaya's *Daśarūpaka* (q.v.), and of *Kāvya-nirṇaya.* Son of Vishṇu and minister of Utpaladeva (Muñja), he is regarded as a brother of *Dhanañjaya* (q.v.), or identical with Dhanañjaya himself.

DHANVANTARI (fl. *c.* 8th cent.). A Sanskrit writer on medicine and author of the Nighaṇṭu or the *Dhanvantarīya-nighaṇṭu*, the oldest medico-botanical dictionary. This work is found in two recensions, comprising 7 and 9 chapters respectively. Amara (q.v.) is said to have used this work in his *Amarakośa* (q.v.), but in its extant form, it must be ascribed to a later date. The original *Nighaṇṭu*

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is said to have been revised by Kāśyapa. According to the Purāṇas, Dhanvantari was born with a *Amṛita-kumbha* (nectar-jar) in his hands after the churning of the ocean (*Samudra-manthana*).

DHANVANTARĪYA-NIGHAṆṬU. See *Dhanvantari.*

DHARMĀBHYUDAYA (or *Saṅghādhipati-charitra*). A Sanskrit Mahākāvya, composed by Udayaprabha Sūri (q.v.) and Narendraprabha; this work was composed on the occasion of Vastupāla's pilgrimage to the Jaina shrines in Western India.

DHARMABINDU. A Jaina Sanskrit work by Haribhadra (q.v.), which gives a review of ethics of laymen, monks, and the blessings of Nirvāṇa.

DHARMADĀSA. See *Vasudeva-hiṇḍi.*

DHARMADĀSA GAṆI. A Prakrit author of the *Upadeśa-mālā* (q.v.; *Uvesamālā*). Tradition makes him a contemporary of Mahāvīra.

DHARMADĀSA SŪRI (fl. 13th cent.). A Buddhist ascetic and author of *Vidagdha-mukha-maṇḍana* (q.v.), a Sanskrit work on poetics.

DHARMADEVA MEHTĀ. A modern Sanskrit scholar, who is known for his books : ***Sciences of Physics and Chemistry in the Vedas, Mathematics in the Vedas, Concept of God in the Vedas, Bases of Astrology in the Vedas*** and ***Medicines in the Vedas.***

DHARMADEVA VIDYĀMĀRTAṆḌA (1901-78). A celebrated graduate of Gurukula Kangri, Hardwar, whose chief works are : Eng. tr. of *Sāmaveda* (with notes and comments), Eng. tr. of *Ṛigveda, Vedoṅ-kā Yathārtha Svarūpa* (in Hindi) and two Sanskrit works: *Mahāpurusha-kīrtanam* and *Mahilā-kīrtanam.*

DHARMAGHOSA (fl. before 1496). A Jaina Prakrit poet and author of *Isimaṇḍala* (q.v.).

DHARMAKĪRTI (fl. 7th cent.). A Buddhist logician and author of famous Sanskrit *Nyāya-bindu*, and *Pramāṇa-vārtika* (qq.v.). His *Pramāṇa-viniśchaya* exists in Tibetan, the original Sanskrit having been lost (See Ānandavardhana). In his *Nyāya-bindu*, Dharmakīrti defends Diṅnāga against Uddyotkara (qq.v.).

DHARMAKUMĀRA. See *Śālibhadra-charita.*

DHARMA-PARĪKSHĀ. See *Amitagati.*

DHARMA-PARĪKSHĀ. See *Dhamma-Parikkhā.*

DHARMARĀJA (fl. 16th cent). A disciple of Venkaṭanātha and author of Sanskrit *Vedānta-paribhāshā* (q.v.), a famous manual of the Advaita Vedānta.

DHARMARAKSHITA, BHIKSHU. A modern Pali scholar, whose chief work is *Pāli-vyākaraṇa.*

DHARMARASĀYANA. Same as *Chachcharī* (q.v.).

DHARMASĀGARA (fl. 16th cent.). A Śvetāmbara Jaina Prakrit writer and author of the *Kupaksha-sahasra-kiraṇa* (q.v.).

DHARMA-SAṄGRAHA. A Sanskrit collection of technical terms relating to Buddhist philosophy, attributed to Nāgārjuna.

DHARMAŚARMĀBHYUDAYA. A Sanskrit epic in 21 cantos by Harichandra or Hariśchandra (q.v.), which, on the model of the *Śiśupāla-vadha* (q.v.) treats of the life of Dharmanātha, the 15th Tīrthaṅkara of the Jainas.

DHARMA- ŚĀSTRA. See *Smṛiti, Vedāṅga*

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(Kalpasūtra).

DHARMA SŪRI STUTI. A Jaina Apabhraṁśa poem of an anonymous author, which in its 50 verses, is a religious Bārahamāsā.

DHARMA-SŪTRAS. A part of the *Kalpa-sūtra* (q.v.). See *Vedāṅga* (Kalpa-sūtra).

DHARMAVARDHANA. See *Shaḍbhāshā-nirmita-Pārśva-jinastavana.*

DHARMENDRA KUMĀR GUPTA. A modern scholar, whose chief works are the ed. of *Svapnavāsavadattam* and of *Kavyādarśaḷ* (1973).

DHARMOTTARA. See *Nyāya-bindu.*

DHĀTUĀRTHA-DĪPANĪ. A Pali grammatical work based on *Saddanīti* (q.v.). which is a list of roots.

DHĀTUATTHA-DĪPANĪ. A Pali grammatical work by Jinaratna, which contains re-arrangement in metrical form of the roots mentioned in the *Saddanīti* (q.v.).

DHĀTUKATHĀ. See *Abhidhamma-piṭaka.*

DHĀTU-MAÑJUSHĀ. A Pali grammatical work of the Kachchāyana school, which is a list of roots.

DHĀTU-PĀṬHA. A Sanskrit grammatical work by Pāṇini (q.v.), which is a list of roots.

DHĀTU-PĀṬHA. A Pali grammatical work of the Moggallāna school, which is a list of roots.

DHĀTU-PRADĪPA. A Sanskrit grammatical work by Maitreya-rakshita (q.v.), which is based on Pāṇini's *Dhātupāṭha.*

DHĀTU-RATNAMĀLĀ. An Āyurvedic work in Sanskrit by Devadatta (q.v.), which deals with the properties of all metals and minerals and the mode of their incineration.

DHAVALA (fl. 10-11th cent.). A Jaina Apabhraṁśa poet and author of *Harivaṁśa-purāṇa* (q.v.). He also transformed Devasenāchārya's *Nayachakra,* a Prakrit work on logic, into Gāthā metre, because a critic remarked that *Dohā* metre was not suitable for a serious subject like logic. The poet was a pupil of Ambasena Rishi and was the son of a Brāhmaṇa named Sūra. The author mentions many names who had preceded him but makes no mention of Pushpadanta (q.v.) ; it is likely they were contemporaries.

DHAVALĀ. A famous Prakrit comm. by Vīrasena on the Digambara Jaina Sūtras called *Shaṭkhaṇḍāgama* by Pushpadanta and Bhūtabali; the comm. has been pub. in 16 Vols. (completed in 1959).

DHĪKOṬĪ. A Sanskrit astronomical work by Śrīpati (q.v.) of the Karaṇa type, which follows the *Āryabhaṭīya* of Āryabhaṭa I with corrections according to Lalla. It has adopted 1039 as the epochal year.

DHĪRANĀGA (fl. *c.* A.D. 500). A Sanskrit dramatist of Arālapura and author of *Kundamālā* (q. v.), a play in six Acts on the same theme as that of the *Uttararāma-charita* (q. v.) and depicting pathos. The dramatist was a precursor of Bhavabhūti (q. v.). Some of the verses of this writer, quoted in the *Subhāshitāvalī* and *Sadukti-karṇāmṛita* are not traceable in the *Kundamālā.*

DHIREN DASH. A Sanskrit scholar, whose *New Light on Rani Gumpha* (Bhubaneshwar, 1976-77) shows that the Rani Gumpha caves in the Khandagiri-Udayagiri complex of the Ramgarh hills of Chhota Nagpur were a regular rectangular theatre of ancient India answering to that type described by Bharata.

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DHĪVṚIDDHI-TANTRA. A Sanskrit astronomical work by Lalla (q. v.), which consists of 14 chapters and is based on the *Āryabhaṭīya* (q.v.).

DHOYĪ (fl. 12th cent.). A Sanskrit court-poet of Lakshmaṇasena of Bengal, who was called *Śrutadhara*, because he learnt by a single hearing. His *Pavandūta* (q. v.) is on the model of *Meghadūta*, while his *Satyabhāmā-Kṛishṇa-saṁvāda* is no longer extant. Verses of Dhoyī, not traceable in the *Pavana-dūta*, have been quoted in the anthologies entitled *Sadukti-karnāmṛita*, *Subhāshita-muktāvalī* and *Śārṅgadhara-paddhati*. Dhoyī is also called Dhoī or Dhoyika.

DHRUVA, ĀNAND SHAṄKAR B. An Indian scholar, whose chief works are : Notes on the *Syādvādamañjarī* (Poona, 1933) and on *Nyāya-praveśa* (Pt. I).

DHRUVA, K.H. A modern scholar, who has ascribed to Viśākhadatta, a play based on the *Rāmāyaṇa* ; he wrote also on the historical contents of the *Yuga-purāṇa*.

ḌHUNḌIRĀJA SHĀSTRĪ BĀPAT. An Indian scholar, who has ed. the *Vājasaneyi-saṁhitā of Yajurveda* with a Marathi tr. (2 Vols., 1940).

DHUṆḌHIRĀJA VYĀSAYAJVAN (fl. 18th cent.). A Sanskrit poet and son of Lakshmaṇa, who was patronised by kings Shāhjī (*r.* 1687-1711) and Sarphojī (*r.* 1711-28) of Tanjore. Besides his musical poem *Shāhavilāsam* on the pattern of *Gīta-govinda* and a poem *Abhinava-kādambarī*, he wrote a comm. on *Mudrārākshasa* in 1713, probably at the instance of king Sarphojī, who wrote his own gloss on the play.

ḌHUṆḌUKANĀTHA (fl. 15th cent.). An author of Sanskrit *Rasendra-chintāmaṇi* (q. v.), an Āyurvedic treatise.

DHŪRTĀKHYĀNA. A Prakrit poem in 485 Gāthās by Haribhadra (fl. 2nd half of 8th cent.), written in a simple style. It is a collection of tales, divided into five chapters, where five professional cheats (*dhūrta*), a woman being one of them, narrate their imaginary experiences. There is a competition among the story-tellers in which the woman wins. "The tales of the cheats are fantastic and extremely amusing owing to their imaginativeness. But their cutting sarcasm becomes quite apparent when similar tales from the Epics and Purāṇas, supposed to contain the truths of the Brahmanical religion are placed side by side with them." —*HCIP, IV, 209*.

The work is a remarkable satire in Indian literature.

DHŪRTA-SAMĀGAMA. (or '*the Meeting of Knaves*'). A Sanskrit *Prahasana* by Jyotirīśvara Kaviśekhara (q. v. ; *c.* A.D. 1320).

Viśvanagar, a religious mendicant and his pupil Durāchāra quarrel over the possession of a lovely courtesan Anaṅgasenā. They refer the case to Asajjāti, a Brahmin arbitrator, who decrees that until his judgement, the damsel shall remain under the protection of himself as umpire, although his Vidūshaka also covets the prize.

DHŪRTA-VIṬA-SAṂVĀDA. See *Chaturbhāṇi*.

DHVANIKĀRA (fl. 9th cent.). The supposed author of *Kārikā* portion of the famous Sanskrit work on poetics called *Dhvanyāloka* (q. v.). He is also called Sahṛidaya and was perhaps the *guru* of Ānandavardhana.

DHVANYĀLOKA (also called *Kāvyaloka* or *Sahṛidayaloka*). A celebrated Sanskrit work

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on rhetorics by Ānandavardhana (fl. about the middle of the 9th cent. A.D.; q.v.), which represents the Dhvani school.

Like many other works on poetics, this work is in three parts, the *Kārikā*, the *Vṛitti* and *Udāharaṇa*. The last part consists of illustrations from Sanskrit literature ; regarding the authorship of the other two, some scholars consider the Kārikās the work of Dhvanikāra or Sahṛidaya while the Vṛitti as that of Ānandavardhana. Some scholars, however, attribute the entire work to Ānandavardhana. In the *Dhvanyāloka*, comprising 129 Kārikās, "Ānandavardhana has stated several views regarding Dhvani (tone or suggestion), including his own, given its classification on the basis of *Vyaṅgya* and also on that *Vyañjaka*, tried to fix the place of Guṇas and Alaṅkāras in poetry, and ultimately stated his view regarding Pratibhā and the province of poetry. It was in this work that the theory of *Dhvani* in rhetorics found its first expression in clear and definite terms, though it might have been in the air for some time before it." —*HCIP, IV. 194.* The work exercised profound influence on the later writers on poetics.

DHYĀNAGRAHA. See *Brahmagupta.*

DIAKONOVA, N.V. A Russian lady scholar, who is working on the Asian material collected in the Hermitage in Leningrad, one of the five great Museums in the West.

DICKSON, J.F. An Indologist, who ed. and tr. into English *Pātimokkha* (1876).

DĪGHA-NIKĀYA. See *Sutta-piṭaka.*

DĪKSHIT, R. A modern Sanskrit scholar, whose chief work is *Women in Sanskrit Drama* (Delhi, 1964).

DĪKSHITA VATAVE, BĀBĀ (fl. 20th cent.). A Sanskrit writer, whose chief work *Kalpita-kali-vṛittāntādarśa-purāna* satirizes those people who have taken to fashionable modern habits and left off the traditional *āchāras.*

DĪKSHITAR, V.R. RĀMACHANDRA. A modern scholar, whose chief works are : *Purāṇa Index* (Vols. I-III, 1951-52 ; an index of deities, persons, tribes, mountains, rivers, etc. covering five Purāṇas—*Vāyu, Brahmāṇḍa, Vishṇu, Matsya* and *Bhāgavata*), a monograph on *Vāyu-purāṇa* (1933), *Matsya Purāṇa—A Study* (Madras, 1935), *Gupta Polity* and *Studies in South Indian Literature of the Saṅgam Age* (1930); he also ed. the *Bhāradvāja Śikshā* with Nāgesvara's commentary.

DĪKSHITULU, K.Y. A modern Sanskrit writer, who tr. into Sanskrit Allasāni Peddana's Telugu *Manu-charita* under the title *Varūthinī.*

DILLON, MYLES. An Irish Sanskritist, whose chief work is the ed. of *Nāṭaka-lakshaṇa-ratnakośa* (Oxford, 1937). It has again been presented with considerable improvement. See *Fowler.*

DINAKARA (fl. 18th cent.). A Sanskrit writer of Poona and author of *Grahavijñāna-sāriṇī, Māsa-praveśa-sāriṇī, Yantrachintāmaṇi-tīkā*, etc., all works on *Jyotisha-śāstra.*

DINKARA BHAṬṬA (fl. 1610-40). A Sanskrit author of *Ṛigārtha-sāra* or *Ṛigārtha-vyākhyā-sāra*, which is a comm. on the selected Ṛiks from the eight Ashṭakas of the *Ṛigveda* and on the prose portions culled from the *Aitareya-brāhmaṇa. Ṛigārtha-sāra* has been pub. by Aryendra Sharma in 1959.

DĪNĀNĀTHA TRIVEDĪ (fl. 20th cent.). A Sanskrit writer, who has given a brief biography of Paṇḍita Purushottama Śarmā Chaturvedī.

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DINESH CHANDRA SHĀSTRĪ. A modern Sanskrit author of *Prāchīna-bhāratīya-manovijñāna* (1972), a work on Ancient Indian psychology.

DINESH PRASĀD PĀṆḌEY. A modern Sanskrit writer, whose *Bhāratāyana* (1968) brings the history of India upto king Harshavardhana ; the Sanskrit here is mixed with a large number of Hindi words. He also wrote in prose a history of the Indian National Congress, under the title *Bhāratīya-congressetihāsa* (1964).

DIṄNĀGA (fl. before 400). Chief of the early Buddhist logicians and author in Sanskrit of *Pramaṇa-samuchchaya*, *Nyāya-praveśa* (qq. v.) and other texts, most of which are preserved in Tibetan language, in which they were translated. *Prajñā-pāramitā-piṇḍārtha* (q. v.), epitomising in 58 verses the *Ashṭasahasrikā-prajñāpāramitā* (q. v.) is also attributed to Diṅnāga ; I-tsing ascribes eight other philosophical works to him. *Kundamālā* (a drama), another work ascribed to him, was brought to light by M.R. Kavi. Diṅnāga has, from the Buddhist point of view, criticised Vātsyāyana (q.v.). See *Uddyotkara*.

DĪPA. A Buddhist Pali poet; a verse towards the end of *Parivāra* (q. v.) states that it was composed by him.

DĪPAK CHANDRA BHAṬṬĀCHĀRYA. A scholar, whose chief works are : *Iconology of Composite Images* (1980), *Tantric Buddhist Iconographic Sources* (1974) and *Mythological and Ritual Symbolism* (1985).

DĪPAKA GHOSH. A modern Sanskrit poet, whose *Meghavilāpa* (pub. in *Saṁskṛita Sāhitya Parishat Patrikā*, May-October, 1970) is on the self-denigration of the cloud which has been praised to the skies by Kālidāsa.

DĪPA-KALIKĀ. A Sanskrit comm. by *Śūlapāṇi* (q.v.) on the *Yājñavalkya-smṛiti*, which, though brief, is lucid.

DĪPAVAṂSA ('History of the Island, i.e., Ceylon'). An epic poem in Pali, of an unknown authorship, which is a history of Ceylon up to the end of the reign of Mahāsena (A.D. 325-52); Buddhaghosha (5th cent.), in his comm. of *Kathāvatthu*, copiously quotes from it. In contents, the chronicle is based on the historical portions of the Siṁhalese *Aṭṭhakathās* and for the first time puts together the traditions mentioned in that work.

Treating of Gotama's three visits to Laṅkā, the first made after his enlightenment, it traces Buddha's descent from the Prince Mahāsammata, the first inaugurated king of the earth ; a brief account of the first two Buddhist Councils and the different Buddhist schools that arose after the Second Council, is also given. It further deals with the reign of Aśoka, for it was during his reign that Mahinda went to Ceylon and spread Buddhism there with the help of the Ceylonese King Devānaṁpiyatissa. It is said that this great king built 84,000 vihāras all over the Jambudvīpa. It then gives a brief account of the colonisation of Ceylon by Vijaya, son of the King of Vaṅga, and also a systematic account of kings of Ceylon who ruled after Vijaya and their activities in promoting the cause of Buddhism. The most eminent king after Vijaya was Devānaṁpiyatissa in whose reign Mahinda came to Ceylon. There is a long list of kings after him, but Duṭṭhagāmaṇi (who drove the Damiḷas out of Ceylon and built the Lohapāsāda, nine storeys in height, the Mahāthūpa and many other vihāras) and Vaṭṭagāmaṇi (in whose reign the bhikkhus recorded in written books the text of the Tipiṭaka and also the Aṭṭhakathā) stand out pre-eminent. The accounts of the kings of Ceylon is brought down to the reign of King

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Mahāsena.

The author's name has not come down but he had only an imperfect knowledge of Pali, and from the literary point of view, the *Dīpavaṁsa* is regarded a very poor performance. 'The verses are interspersed with prose passages, and there are numerous grammatical and metrical lapses. The work suffers from repetition and omissions, and is fragmentary. The author abruptly jumps from one subject to another, leaves many gaps in presentation, and frequently interceding narrative verses are lost between speeches. The *Dīpavaṁsa* was composed later than the middle of the 4th cent. A.D., the date of king Mahāsena with whose reign it brings its account to a close, and is prior to Buddhaghosha who copiously quotes from it in his commentary of *Kathāvatthu*.—*HCIP, III, 406-7*. See *Mahāvaṁsa*.

DĪPIKĀ. Same as *Tarkasaṅgrahā-dīpikā* (q. v.).

DIṬṬHIVĀYA. See *Aṅga*.

DIVĀKARA (fl. 13th cent.). A Sanskrit writer, whose *Amogharāghava* in *champū* is on the story of Rāma.

DIVĀKARA. A Sanskrit court-poet of Kṛishṇadevarāya of Vijayanagara (*r.* 1509-29), who was son of Vaidyeśvara and Muktāmbā. From king Rudra, the poet says, he got the title 'Kavichandrarāya'. Besides *Pārijātaharaṇa* (a drama), *Rasaṃañjarī* and *Devī-stuti*, he composed in more than 40 cantos the poem *Bhāratāmṛita* on the story of the *Mahābhārata*.

DIVĀKARA. Same as Siddhasena Divākara (q.v.).

DIVĀKARA. Same as Mātaṅga Divākara (q. v.).

DIVYĀVADĀNA. One of the oldest Sanskrit Avadānas (collection of tales), which draws largely on the *Vinaya-piṭaka* (q.v.) of the Sarvāstivādin school of Buddhism. One section is definitely described as a Mahāyāna-sūtra, while the body of the work is still of the Hīnayāna school. Its date is uncertain, though one famous tale, the Śārdūlakarṇāvadāna, was rendered into Chinese in A.D. 265 ; it cannot, however, be earlier than the 1st cent. A.D. It tells how the Buddha by his persuasive skill converts to Buddhism the maiden Prakṛiti, who has fallen in deep love for his beloved disciple Ānanda and would have won him from his vows, had not the Buddha come to his rescue. The gem of the collection is, however, the pathetic legend of Kunāla, son of Aśoka, whose false stepmother succeeds in poisoning his father's mind against him and in having him blinded without his feeling any hatred or reproach for her. There is still a more gruesome and repellent theme in the tale of Rūpavatī who severs her own breasts in order to feed a starving mother when on the point of eating her own child; Rūpavatī is extolled as a pattern of the Bodhisattva, who seeks to save the whole world and is accorded a somewhat quaint honour of being reborn as a prince, Rūpavata.

The work is written in prose mixed with gāthās and pieces of ornate stanzas ; the language is debased Sanskrit marked by Prakritism.

DIWAN CHAND (1878-1966). A Sanskrit scholar, whose chief works are : *Fundamentals of Religion, Short Studies in Upanishads, Short Studies in Bhagavadgītā, Darśana Saṅgraha* and *Dharma* (the last two works in Hindi).

DIXIT, ŚAṄKARA BĀLAKṚISHṆA (fl. early 20th cent.). A Sanskrit scholar, whose chief work is *History of Indian Astronomy* (in Marathi and in Hindi).

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DIXIT, V.V. A modern Sanskrit scholar, whose chief work is *Relation of the Epics to the Brāhmaṇa Literature* (Poona, 1950).

DOHĀKOŚA. Collection of *Dohās*, composed by the Siddha poets : Sarahapā, Mīnapā, Luipā, Sabarpa, Ḍombipā, Śāntipā, Kaṇhapā, etc. from the 8th to the 12th centuries; the *Padas*, composed by these Siddhas are collected in *Charyāpada* or *Charyāgīta*.

The manuscript was first discovered in the beginning of 20th century by Mahāmahopādhyāy Har Prasad Shastri in Nepal Durbar Library. The *Dohākośa* was edited by M. Shahidullah (Paris, 1928) and by Prabodh Chandra Bāgchī (Calcutta, 1939), while the *Charāypada* has been ed. by Prabodh Chandra Bāgchī under the title *Charyāgītikośa* (1956). Many more examples have been brought to light by Rāhul Sāṅkṛityāyan (q.v.). The theme of the *Dohās* is Tantic Yoga-Sādhanā, mysticism, religious and philosophical beliefs with ethical strains. The traditional name for the language used is termed 'Sandhyā Bhāshā', i.e., 'Twilight Tongue', quite close to Apabhraṁśa. See *Sarahapā*.

DOHĀPĀHUDA. An Apabhraṁśa poetical work by Joindu (q.v.), written in the Dohā metre.

DOHĀ PĀHUḌA. An Apabhraṁśa work (Script 1545) in 333 Dohās, composed by Mahachanda Muni, which is of spiritual and religious character.

DOHĀSĀRA. See *Yogichandra Muni.*

DONNER, OTTO (1835-1909). An Indologist of Finland, who was the first Professor of Sanskrit and Indo-European linguistics at the University of Helsinki. He pub. a thesis comparing the Indian and Finnish cosmogonic ideas (1863) and a description of *Piṇḍapitrayajña* (1870).

DOWSON, JOHN. An English Indologist, whose chief work is *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature* (1879).

DRĀHYĀYAṆA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

DRĀHYĀYAṆA-ŚRAUTASŪTRA. See *Śrautasūtra.*

DRAUPADĪ-SVAYAṂVARA (Sanskrit). See *Vijayapāla.*

DRAVYĀNUYOGA. Prakrit works belonging to the secondary or substitute canon of Digambara Jainas; these include the philosophical works of Kundakunda (q.v.), Umāsvāti's *Tattvārthādhigama-sūtra*, with the comms. and Samantabhadra's *Āptamīmāṁsā*, with the commentaries.

DRESDEN, M.J. A modern Indologist, who tr. into English the *Mānava-gṛihyasūtra* (Batavia, 1941).

DṚIḌHABALA (fl. 8th or 9th cent.). A Kashmirian Sanskrit writer on medicine, who was son of Kapilabala. He is said to have revised and enlarged the *Charaka-saṁhitā* (q.v.) of Agniveśa. The extant *Charaka-saṁhitā* is the result of revision and addition by him.

DṚISHṬĀNTA ŚATAKA. See *Kusumadeva.*

DṚISHṬIVĀDA. See *Diṭṭhivāya.*

DŪHĀ MĀTṚIKĀ. A small Apabhraṁśa work of some 57 *Dohās*, which is didactic in nature. Nothing definite can be said about its author and date.

DUḤKHABHAÑJANA (fl. 19th cent.). A Sanskrit poet of Benares and author of *Chan-*

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draśekhara-charita, a poem on the feats of Śiva.

DUMEZIL, G. A French Indologist, whose chief work is *Les Dieux des Indo-Europeans* (Paris, 1952); he has also made a study on the god Varuṇa in his book *Ouranos-Varuṇa* (1934) on the close relationship between Ouranos and Varuṇa as also on Mitra and Varuṇa in his study *Mitra-Varuṇa* (1948).

DUMONT, PAUL-EMILE (*d.* 1968). A Belgian Indologist, who spent a considerable period in America and is the author of works: *Aśvamedha* (1927; a popular work on its being a detailed study on one subject) and *Agnihotra*; he ed. and tr. *Īśvaragītā* as also tr. portions of *Taittirīya-brāhmaṇa*. His other studies are 'Indo-Aryan names from Mitanni, Nuzi, and Syrian documents', 'The Legend of Sitā in the Kūrma Purāṇa' and on Vedic words. See *Albright, William F.*

DUNKEL, G. A modern American Indologist, who at present teaches in the Princeton University. His field of specialization is Sanskrit classics.

DUPERRON, ANQUETIL (1731-1805). A French writer, who made a Latin tr. of the Upanishads from the Persian version prepared by Dārā Shukoh; it was the Latin tr. that was read by the German philosopher, Arthur Schopenhauer. See *Upanishad*.

DŪRGĀBHAKTI-TARAṄGIṆĪ. A Sanskrit work in 1000 verses by Vidyāpati (q.v.) on the famous Durgā festival during autumn.

DURGĀCHĀRYA. A Sanskrit commentator on the *Nirukta* (q.v.); some scholars identify him with Durgasiṁha (q.v.). The comm. explains every word of the *Nirukta* and was regarded by Sāyaṇa and others as authoritative. Durgāchārya flourished between 6th and 14th centuries.

DURGĀDĀS LĀHIRĪ. A Vedic scholar, who has tr. into Bengali the *Sāmaveda* (1919), the Śukla *Yajurveda* (1919) and the *Atharvaveda*.

DURGĀDATTA ŚĀSTRĪ. A Sanskrit poet, whose *Madhuvarshaṇam* (Hoshiarpur; 1972) in 7 cantos contains a message from a young lady to her husband asking him not to return without defeating the enemy in the Indo-China war. He has also published two dramas : *Vatsalā* and *Ṭṛinajataka* (1984; against social evils like bonded labour and the caste-system).

DURGĀDATTA SHĀSTRĪ. A modern Sanskrit poet, whose *Rāshṭra-patha-pradarśana* (1967) and *Tarjanī* (1970) are collections on modern problems at home and abroad, on teachers and students, parents and children, marriage, infidelity, smoking, drinking, officialdom, bribery and so on.

DURGĀMOHAN BHAṬṬĀCHĀRYA. A Vedic scholar, who has ed. the *Chhāndogya-brāhmaṇa* (1958), with the comms. of Guṇavishṇu and Sāyaṇa.

DURGĀNANDA SVĀMĪ (fl. 20th cent.). A Sanskrit writer, whose autobiography in fine prose was published in the *Vidodaya*.

DURGA PRASADA. An Arya-samajist scholar, who tr. Dayānanda Sarasvati's *Satyārtha Prakāśa* into English (Lahore, 1908). Durgā Prasāda was a native of Sāgar in Madhya Pradesh.

DURGĀ-SAPTAŚATI. Same as *Chaṇḍī* (q.v).

DURGASIṀHA (fl. *c.* 800). Author of the well-known Sanskrit comm. called *Kātantra-vṛitti* or *Vṛitti* on the *Kātantra* (q.v.) or *Kalāpa-vyākaraṇa*. He himself wrote a *Tīkā* on the *Kātantra-vṛitti*, a *Paribhāshā-vṛitti* is also attributed to him. Though *Kātantra* may have been very old in its origin, there is at

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present no work of this school earlier than that of Durgasiṁha ; the school, however, spread over Bengal and Kashmir. See *Durgāchārya*.

DURGHAṬA-VṚITTI. A Sanskrit grammatical work by Śaraṇadeva (q.v.), which deals with the difficult passages of Pāṇini's text. It was written under the supervision of Sarvarakshita.

DURGOTSAVA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi (q.v.), which discusses all the aspects of *Durgā-pūjā*.

DURGOTSAVA-VIVEKA. A Sanskrit work by Śrīnātha Āchārya-chūḍāmaṇi, teacher of Raghunandana (q.v.).

DURLABHARĀJA. See *Jagaddeva*.

DUROISELLE, CH. A modern Indologist, whose chief works are : *A Practical Grammar of the Pali Language* (Rangoon, 1906), ed. of *Dhammapada-aṭṭhakathā* and ed. and Eng. tr. of *Jina-charita* (with W.H.D. Rouse ; Rangoon, 1906).

DURRANY, MOHAMMAD KHAN. A modern Sanskrit scholar, whose chief work is : *The Gītā and the Qurān : A Comparative Study* (1983).

DUSDIE MALAKUN, (Mrs). A modern Thai scholar, who has tr. into Thai the *Svapnavāsavadattā* of Bhāsa and the *Ratnāvalī* of Śri Harsha.

DŪTA-GHAṬOTKACHA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on the *Mahābhārata*.

The Kauravas are delighted over the death of Abhimanyu, son of Arjuna, at the hands of Jayadratha, though Dhṛitarāshṭra warns them of the impending disaster ; Ghaṭotkacha (son of Bhīma) appears to them as a messenger (*dūta*) and predicts the doom of the Kauravas at the hands of Arjuna.

DŪTĀṄGADA. A Sanskrit shadow-play (Chhāyānāṭaka) by Subhaṭa (q.v. ; fl. 13th cent.), enacted in the reign of king Tribhuvana-Pāla Deva of Anhilvid about 1243.

It describes in four scenes the embassy of Aṅgada, who is despatched to demand restoration of Sītā from Rāvaṇa ; there is a regular prologue. The story, however, goes beyond this : when in the fourth scene two Gandharvas report that Rāvaṇa is slain and Rāma enters in triumph. The work exists in various forms but a longer and a shorter recension are distinguished.

Outwardly dramatic in form, it is devoid of any dramatic action, being merely a collection of poetical stanzas.

DŪTA-VĀKYA. A Sanskrit drama (*Vyāyoga*) in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata*.

Kṛishṇa comes as the ambassador (*dūta*) seeking peace with Duryodhana, but at that time Bhīshma has been made the chief of the Kaurava forces. The herald announces the arrival of Nārāyaṇa but Duryodhana forbids that any respect or honour be shown to him. He even goes to the extent of seating himself before a picture in which is painted the dishonour shown to Draupadī, when Yudhishṭhira gambled her away. Kṛishṇa's entry makes a great impression on all by his majesty ; even Duryodhana falls down from his seat. Kṛishṇa demands the half of the realm for the Pāṇḍavas, which Duryodhana refuses ; he even seeks to imprison the envoy. Kṛishṇa gets infuriated and calls for his magic weapons, but finally, he subdues his wrath and receives homage from Dhṛitarāshṭra. The mission, however, remains unsuccessful.

DUTT, B. B. An Indian scholar, whose chief works are : *Aryanisation of India* (1925) and *Town Planning in Ancient India* (1925).

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DUTT, M.N. A modern scholar, who has ed. *Agni Purāṇa* (4 vols.), *Garuḍa Purāṇa* (3 vols.), *Mahānirvāṇa Tantra* and *The Dharmaśāstras–Hindu Religious Codes.*

DUTT, ROMESH CHANDER (fl. 19th cent.). A civil servant, historian and Sanskritist, who is known for his works : *Ancient India, Buddhism and Buddhist Civilization in India*, editions of the *Rāmāyaṇa* and *Mahābhārata* (condensed into English verse); all these works are still reprinted.

DUTTA, NALINAKSHA. A Buddhist scholar, whose chief works are : *Early Monastic Buddhism* (Vols. I-II), *Early History of the Spread of Buddhism and the Buddhist Schools* (1925), *Aspects of Mahāyāna Buddhism and its Relation to Hinayāna* (1930) and *Three Principal Schools of Early Buddhism.*

DVIJENDRA NĀTHA ŚAŚTRĪ, the late. A modern Sanskrit scholar, who composed *Dayānandodaya*, a *Mahākāvya* on the life and mission of Svāmi Dayānanda Sarasvatī. His *Saṁskṛita-sāhitya-vimarśa* (Meerut, 1957) is a history of Sanskrit literature in Sanskrit.

DVIRŪPAKOŚA. See *Purushottamadeva.*

DVITĪYA-RĀJATARAṄGIṆĪ. A Sanskrit continuation by Jonarāja (q.v.) of the *Rājataraṅgiṇī* (q.v.). Designed to bring the history down to the time of the author's patron, Sultan Zain-ul-Ābidin (1420-70), it was left incomplete due to the author's death in 1459.

DVIVEDĪ, H.P. A modern scholar, whose chief work is *Studies in Pāṇini : Technical Terms of the Ashṭādhyāyī* (1978).

DVYAŚRAVYA-KĀVYA. See *Kumārapālacharita.*

DWIVEDI, R.C. A modern Sanskrit scholar, who has brought out a revised edition (1976-77) of Ruyyaka's *Alaṅkāra-sarvasva* with the comm. of Vidyā Chakravartin.

DYĀ DVIVEDA (fl. 15th cent.). A Sanskrit poet, whose *Nīti-mañjari* illustrates some 200 verses of maxims by tales taken from Sāyaṇa's *Ṛigveda-bhāshya*; the *Nīti-mañjari* (1494) is of great help in understanding Vedic mythology.

DYEN, ISIODORE. A modern Indologist, who produced a thesis on the Sanskrit Indeclinables (*Avyayas, Upasargas, Nipātas*). This study and concordance was pub. as a supplement to *Language* by the Linguistic Society of America (1939).

DYNOWSKA, WANDA (d. 1971). A Polish lady, who tr. works from various Indian literatures into Polish. From Sanskrit she tr. *Bhagavadgītā* and other works in the first volume of the series 'Indian Anthology'. She founded an Indo-Polish Library in Madras and died in Bangalore. A collaborator o Gandhiji, she was known under the India name Umādevī.

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EDGERTON, FRANKLIN (1885-1963). A celebrated Indologist, whose monumental work is *Buddhist Hybrid Sanskrit Grammar and Dictionary* (New Haven, 1953). Edgerton embarked upon this immense task in the nineteen-thirties and a number of articles preceded the publication of his grammar and dictionary. However, only after the pub. of his work did Buddhist Hybrid Sanskrit become the subject of a lively discussion. His other works in this field are : *Buddhist Hybrid Sanskrit Language and Literature* (Varanasi, 1954) and *Buddhist Hybrid Sanskrit Reader* (1953). From 1926 to 1953, Edgerton was associated with Yale University in America and did a great deal of work on the *Pañchatantra* (*Pañchatantra Reconstructed*, 2 Vols.), Veda, besides the Buddhist Hybrid Sanskrit. With Bloomfield, he prepared the first two volumes of *Vedic Variants* (1930, 1932), while the third volume was prepared by him in collaboration with M.B. Emeneau (1934). He ed. also the *Sabhāparva* in the critical ed. of the *Mahābhārata*, pub. by the Bhaṇḍārkar Oriental Research Institute. He was also interested in trs. of Sanskrit classics: Vikrama's adventures, *Bhagavadgītā* and *Meghadūta*, the last one in verse form done along with his wife. *The Beginnings of Indian Philosophy* (London, 1965) is a translation.

EDHOLM, E. AF. A modern Swedish Indologist, who, along with C. Suneson, has pub. "The Seven Bulls and Kṛishṇa's Marriage to Nīlā/Nappinnai in Sanskrit and Tamil Literature" (1972).

EDMUNDS, ALBERT J. A foreign Indologist, whose chief works are : Eng. tr. of *Dhammapada* (under the title *Hymns of the Faith*; Chicago, 1902), *Buddhist Texts quoted as Scripture by the Gospel of John* and *Buddhist Loans to Christianity in The Monist* (1912).

EDSMAN, C.M. A Swedish scholar, whose chief work is *Mysticism, Historical and Contemporary : An Introduction* (1970).

EELSINGH, H.F. An Indologist, who ed. the *Shaḍviṁśa-brāhmaṇa* of the *Sāmaveda* with Vijñāpanābhāshya (Leyden, 1908).

EGEROD, SOREN. A Danish scholar, who, as the chief editor, has pub. bulletins and reports of the Scandinavian Institute of Asian Studies, Copenhagen, and *Acta Orientalia*, pub. by Munksgaard Copenhagen.

EGGELING, JULIUS (1842-1918). A German Indologist, who studied Indology in Breslau

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and Berlin and went to London in 1867 to work on Indian manuscripts. As assistant of Max Mueller, he compiled an Index to Max Mueller's edition of the *Prātiśākhya* (1869) and checked the Index Verborum of the *Padapāṭha* of the Ṛigveda prepared by Max Mueller. From 1869-75, he was Secretary and Librarian of the Royal Asiatic Society, London, from 1872-75 also Professor at the University College, London. From 1875 onwards, he held the Professorship of Sanskrit and Comparative Philology at Edinburgh. He returned to Germany in 1914 at the outbreak of World War I.

Eggeling's earlier works are: ed. of a short grammar, *The Kātantra with the Commentary of Durgasiṁha, with Notes and Indexes* (in the Bibliotheca Indica, Calcutta 1874-78), and also *Vardhamana's Gaṇaratna-mahodadhi with the Author's Commentary* (London, 1879-80) and *The Catalogue of Buddhist Sanskrit Manuscripts in the Possession of the Royal Asiatic Society* (London, 1875; in collaboration with E.B. Cowell).

Eggeling's two chief works, however, are: Tr. of the *Śatapatha Brāhmaṇa* (5 vols. in the Sacred Books of the East Series); in the Introduction to the first vol. he discusses the caste system, the priests, the Vedic gods, as well as problems of the text. In the following volumes, he deals with the Soma and other sacrifices. The tr. has been useful to the grammarians as well as philologists. The second major work is: *Catalogue of Sanskrit Manuscripts in the India office Library*; Pt. I, the Catalogue of Vedic works, appeared in 1887; Pt. II is a catalogue of works on grammar, metrics, music, and lexicography; Pt. III has a description of manuscripts on religious law (*Dharma*); Pt. IV deals with philosophical and Tantra literature; in Pt. V works on medicine, astronomy, mathematics, architecture and technical sciences are treated; Pt. VI is devoted to Epic literature; the contents of Pt. VII are poetic compositions in verse and prose and dramatic literature.

EIMER, H. A modern German Indologist of Bonn, whose special field of study is Buddhism.

EKAKKHARA-KOSA. A renowned Pali dictionary by Saddhammakitti Thera (q.v.) of Burma written in 1465. Modelled on the Sanskrit works of this type, monosyllabic words are compiled in it in metrical form.

EKĀKSHARA-RATNA-MĀLĀ. See *Mādhavāchārya.*

EKĀVALĪ. A Sanskrit work on poetics by Vidyādhara (q.v.). Consisting of Kārikā, Vṛitti, and examples, the contents of its eight chapters are: discussion of the definition of *Kāvya* on the pattern of *Dhvanyāloka* (I), three *Vṛitis* of *Abhidhā*, *Lakshaṇā* and *Vyañjanā* (II), Dhvani (III-IV), three *Guṇas*, three *Rīttis* and *Doshas* (V-VI), and poetic figures (VII-VIII). The chief merit of the work lies in its systematic compilation and arrangement; it is modelled on the *Kāvyaprakāśa* (q.v.), while the treatment of poetic figures is mainly based on Ruyyaka (q.v.).

EKUTTARA-NIKĀYA. Same as *Aṅguttaranikāya* (q.v.).

ELANTHUR P. RĀGHAVAN. A modern Sanskrit writer, who has translated (1984) Kumaran Āśan's minor poem, *Nalini* into Sanskrit.

ELIADE, MIRCEA. An American Indologist, who has pub. a large treatise on Yoga, he has ed. along with J.M. Kitagawa, *The History of Religions* (4th Impression, 1969).

ELIOT, SIR CHARLES. An English Indologist, whose chief work is *Hinduism and Buddhism* (3 Vols., London, 1922).

ELIZARENKOVA, T.Y. (Mrs.). A modern Russian Indologist, who had studied with Renou (q.v.) at Paris. Her studies are on

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grammar, phonetics, verbal system and textual criticism; along with V.N. Toporov, she is the author of *Jazyk Pali* (1965), Pali grammar in Russian. She has completed the 'Vedic Grammar', which is the first of its kind in Russian. She has tr. selected hymns of the *Ṛigveda* (1972) and selections from the *Atharvaveda* (1976) as also pub. articles: 'Researches in the dischronical phonology of the Indo-Aryan Languages' (1974), 'Phoneme distribution within the verbal stem in the *Ṛigveda*', 'Problems of the history of languages and culture of the peoples of India', etc.

ELWELL, L.H. A foreign Indologist, whose chief work is *Nine Jātakas* (Boston, 1886).

EMENEAU, MURRAY BARNSON (1904-). A celebrated American Indologist, who is Professor Emeritus of Sanskrit and General Linguistics, University of California, Berkeley, U.S.A. He is well-known for his work in Sanskrit as well as for his contribution to Dravidian Linguistics, both by himself and in co-operation with T. Burrow, Boden Professor of Sanskrit in Oxford. His relevant chief works, reviews and articles are given in a chronological order : *Jambhaladatta's Version of the Vetālapañchaviṁśati* (1934, reprint 1967), *Vedic Variants* (vol. III, with Maurice Bloomfield and Franklin Edgerton; 1934), "A story of Vikram's birth and accession", *A union list of printed Indic texts and translations in American Libraries* (1935, reprint 1967),, "Central Asian versions of the *Vetālapañchaviṁśati*" (1936), "American research in India" "Review of Foundations of Language by Louis H. Gray" (1940), "Review of the Burushaski Language by D.L.R. Lorimer, The Ḍumāki Language by D.L.R Lorimer and Language Hunting in the Karakoram, by E.O. Lorimer" (1940), "The faihful dog as security for a debt: a companion to the brahman and the mongoose story-type" (1941, 1942), "Review of Pūshan in the Ṛigveda, by S.D. Atkins", "The Sindhuvāra tree in Sanskrit Literature" (1944), "The Nasal Phonemes of Sanskrit", (1946), "The strangling figs in Sanskrit literature" (1949), "Notes on Śrīharsha's *Naishadha-charita*" (1951), "Sanskrit Sandhi and Exercises" (1952,1958,1966, with A. van Nooten, 1968), "Review of *La grammaire de Pāṇini* by Louis Renou" (1953), *Kolami, a Dravidian Language* (1955, reprint 1961), "Signed verses by Sanskrit Poets", "India and Linguistics" (1955), "Review of *Trishashṭiśalākāpurusha-charitra*, tr. by Helen M. Johnson" (1959), "Śrīharsha's *Naishadha-charita* and the *Mahābhārata* critical edition" (1960), "Nāgapāśa, Nāgabandha, Sarpabandha, and related words", *A Dravidian Etymological Dictionary* (with T. Burrow; 1961, 1966, 1970), *Dravidian Borrowings from Indo-Aryan* (with T. Burrow; 1962), *Brahui and Dravidian Comparative Grammar* (1962), *Kālidāsa's Abhijñāna-śākuntalam translated from the Bengali recension* (1962, reprint 1976), "Barkcloth in India—Sanskrit valkala" (1962), "New Brahui Etymologies" (1962), "India and Historical Grammar" (1965), "The Dialects of Old Indo-Aryan" (1966), "Style and Meaning in an Oral Literature" (1966), *A Dravidian Etymological Dictionary* (2nd ed., with T. Burrow, 1984) and *Language and Linguistic Area : Essays by Murray B. Emeneau*, selected by Anwar S. Dil (1980), etc.

He worked in India in the Nilgiris on Koṭas and Toḍas on whose texts, language and anthropology, he produced a number of works. Emeneau believes that a basic competence in Sanskrit is a necessity for linguistic work in India, whatever the language: Indo-Aryan or Dravidian.

ENSINK, J. A Dutch Indologist, who has tr. *Rāshṭrapāla-paripṛichchhā* into Eng. under the title *The Question of Rāshṭrapāla* (Zwolle, 1952); the tr. is based on the Sanskrit, Tibetan and Chinese texts.

EPICS. See *Rāmāyaṇa*, *Mahābhārata*.

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ERHARD, ADOLF. A modern Czech Indologist, whose special study is on the development of old Indian philology and comparative linguistics.

ERMAN, V.G. A modern Russian Indologist, whose study is on Sanskrit dramaturgy and drama; he tr. *Mudrārākshasa* into Russian, and with Kalyanov (q.v.), pub. a book on Kālidāsa (1976) in the series *'Writers and Thinkers of the East'*. Erman's research students are engaged on Indo-European parallels of Vedic deities Mitra-Varuṇa, tr. of stories from *Kathāsaritsāgara* etc. Along with E N. Tyomkin, he has pub. "*The Three Great Legends of the Ancient India*" (1978) and "*Myths of Ancient India*" (1975).

ERVIN, BAKTAY. A modern Hungarian scholar, whose chief works are : *India, My Years in India, Wisdom of India* and *Rājayoga.*

ESCHMANN, ANNCHARLOTT, MISS (1941-77). A promising young German scholar, who was interested in the interaction between tribal and folk religion and Brahmanic Hindu traditions. She was a member of a team of scholars from the South Asia Institute at Heidelberg and worked on the Orissa Research Project.

Daughter of Professor Ernst Wilhelm Eschmann, she studied Protestant Theology, Comparative Religion and Indology in Munich. She did field work on the Mahima Dharmins, a hitherto rather unknown Hindu reform movement that turned against the Jagannatha worship. After completing this study, she turned to the origin of the Jagannatha cult in Puri. She visited Orissa frequently and on her last field trip, she contracted Malaria and died in Delhi.

Along with H. Kulke and G.C. Tripathi, she brought out jointly *The Cult of Jagannātha and the Regional Tradition of Orissa* (New Delhi, 1978). Her papers are: "Hinduization of Tribal Deities in Orissa: the Śākta and Śiva Typology" "The Vaishṇav Typology in Hinduization and the Origin of Jagannatha" and "Prototypes of the Navakalevara Ritual and their Relation to the Jagannatha Cult". She also pub. *Religion in Modern Indian Literature* (1974).

ESTELER, A. A modern Indologist, who is of the view that the original *Kavi-text* of the Vedic Saṁhitās can be reconstructed by applying the principles of metre and rhythm to the *Saṁhitā-texts.*

EWALD, HEINRICH (1803-75). A German scholar, whose main interest lay in Hebrew and Arabic studies, but he had a good command of Sanskrit as well. He was full Professor at the University of his native town, Goettingen. So far Indology is concerned, he wrote several papers on older Sanskrit metres, on Afghan or Pushto language, which he thought was not Semitic, on Indian manuscripts at the University Library at Tuebingen, on Kālidāsa's *Śrutabodha* (a small text on metrics, ascribed to Kālidāsa), on the Indian poem on the bird Jataka and on the *Bhāgavata Purāṇa* according to Burnouf's edition and the Tuebingen Manuscript.

Ewald was involved in the political events of 1866. In 1874 he was found guilty of a libel on prince Bismarck. The following year he died.

EZHUTTACHCHHAN, K.N. A well-known Malayalam poet, whose Sanskrit Mahākāvya, *Keralodaya* (1977) in 21 cantos containing nearly 2,300 verses, deals with the entire history (from the beginning to the present day) of Kerala, political, social and cultural against the background of South Indian, history. The author prefers to interpret history from the Marxian point of view.

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FADDEGON, B. A Dutch Indologist, whose chief works are : *Śaṅkara's Gītābhāshya* (Amsterdam, 1906), *Studies on Pāṇini*, Eng. tr. of Kundakunda's *Pravachanasāra* (Cambridge, 1935) and a work on Vaiśeshika.

FAHS, ACHIM. A German Indologist, whose chief works are: *Syntax und Nominalkomposition der Pali-Sprache* (1970) and *Grammatik der Pali-Sprache*. His special field of research is the syntax of Pali.

FARQUHAR, J.N. A foreign Indologist, whose chief works are : *Outline of the Religious Literature of India* (Oxford, 1920), *The Crown of Hinduism*, *Modern Religious Movements in India* and *A Primer of Hinduism*.

FATEH SINGH. A modern scholar, whose studies are on the gods Indra, Rudra, etc.; he is also the author of *Vaidika-darśana*, a work on Vedic philosophy, and of *Vedic Etymology*.

FAUCHE, HIPPOLYTE (1797-1869). A French Indologist, whose chief works are : Fr. tr. of *Gīta-govinda* (1950), of *Śiśupāla-vadha*, of *Daśakumāra-charita*, of *Mṛichchhakaṭika*, of *Rāmāyaṇa* (10 Vols., 1954-58) and of parts of the *Mahābhārata* (9 Vols., 1863-70) and a study : *Bhartṛihari et al Pantchachika de chaura*.

FAUSBOLL, V. (1821-1908). A Danish Indologist, who pub. the *Dhammapada* with a Latin tr. and extracts from the *Dhammapadatthakathā*. He pub also some Jātakas from the Jātaka collection, e.g., *Five Jātakas* (Copenhagen, 1861), *Ten Jātakas* (Copenhagen, 1872), Eng. tr. of *Suttanipāta* (under *Sacred Books of the East Series*) and *Indian Mythology* (London, 1902).

FAY, EDWIN W. An Indologist, whose chief work is *The Ṛigveda Mantras in the Gṛihya-sūtras* (1899).

FEER, LEON. A French Indologist, whose chief works are : French tr. of *Dhammapada*, ed. of *Pañchagati-dīpana*, ed. of *Saṁyutta-nikāya* (1884-98) and *Study of Jātaka* : *Analytical and Critical*.

FENICIO, GIACOMO (d. 1632). An Italian Christian missionary (died at Cochin), who wrote a book dealing with Indian tradition as represented in the *Purāṇas*.

FERGUSSON, JAMES. An English Indologist, whose chief works are : *Tree and Serpent Worship* (on the monuments of Sānchi; London, 1868) and *History of Indian and Far Eastern Architecture*; he wrote also articles on the Gupta Era.

FERNER. A modern Indologist, whose chief work is *Complete Index to Abhidhānapradīpikā*.

FERREIRA, MARIO (1952-). An Indologist, who is Professor of Sanskrit Language and Literature at the University of Sao Paulo, Sao Paulo, Brazil. He is Treasurer of Latin-

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American Association of Sanskritists. His chief works (in Portuguese) are: "Introduction to Classical Sanskrit" (with Fonseca; 1978), "Sanskrit Literature: An Anthology" (with Fonseca; 1979), "The "Word" in the Ṛigveda-saṁhitā. A Contribution to the Study of Vedic Lexicology" (1983) and articles on Sanskrit grammar, on Amaru's poems and on Vishṇu's Avatāras.

FICK, A A German Indologist, whose *Worterbuch der Indogermanischen Grundsprache* (Goettingen, 1868-76) is a comparative dictionary of principal Indo-European languages.

FICK, RICHARD (1867-1944). A German Indologist, who obtained his doctorate in 1888 for his thesis on "A Jaina recension of the legend of Sagara" from Kiel. His best known work in the field of Indology (in German) and tr. into English is: "Social Organisation in north-Eastern India during the Buddha's period". He discussed the caste theories and showed that Brahmanical concepts were accepted by Buddhist monks. He also wrote a Sanskrit grammar, *Praktische Grammatik der Sanskritsprache*, a 4th ed. of which appeared in 1922. Fick left Kiel to take up work in the Royal Library in Berlin, where he edited the "General Catalogue of Journals and Periodicals" From 1921-32, he was Director of the University Library at Goettingen, where he did much to build up the Oriental Section. Besides his contribution to *Encyclopaedia of Religion and Ethics*, he wrote many papers on library science, Javanese Art, the origin of Indian caste and on Vessantara Jataka. He died in Goettingen.

FILIPPI, BELLONI. A modern Italian Indologist, whose chief works are the Italian trs. of *Vāsavadattā*, *Chārudatta*, etc.

FILIPSKY, JAN (1943-). A Czech Indologist, who, in cooperation with J. Vacek, produced a monograph in Czech on Aśoka (Prague, 1970) and prepared a chapter on India for a compendious History of the Antiquity. He also tr. into Czech the *Bhagavadgītā* (Prague, 1976; again in collaboration with Jaroslav Vacek).

FILLIOZAT, JEAN. A modern French Indologist, whose chief works are: *Les échanges de l' Inde et de l' Empire romain* (*Revue Historique*, 1949), *Les relations extrerienres de l' Inde* (Pondicherry, 1956), *L' Inde Classique* (Vols. I-III, 1947, 1953, 1953; in collaboration), *La Doctrine Classique de la Medicine Indienne* (Paris, 1949; Eng. tr.: *The Classical Doctrine of Indian Medicine: Its Origins and Greek Parallels*; tr. done by Dev Raj Chanana; Delhi, 1964), *Magie et medicine* (Paris, 1948) and *Political History of India*. He is also engaged in French tr. of the Buddhist Canon.

FILLIOZAT, PIERRE. A French Indologist, whose chief study in French is on the *Mahābhāshya* of Patañjali along with the commentaries: Kaiyaṭa's *Pradīpa* and Nāgeśa's *Uddyota* (1978).

FINDLY, ELLISON BANKS (1949-) An American Indologist (Assistant Professor, Department of Religion, Trinity College, Hartford), whose works are: *From the Courts of India, Indian Miniatures From the Worcester Art Museum* (1981), *The Islamic Impact* (co-editor with Yvonne Yazbeck Haddad; 1984) and *Women, Religion and Social Change* (co-editor with Yvonne Yazbeck Haddad; 1985), several articles, e.g., on Vedic *Apāṁ Napāt*, *on Jātavedas*, *on Vaiśvānara*, Gārgī at the King's Court, etc. and reviews of books.

FINOT, LOUIS (1865-1935). A French Indologist, whose chief works are : ed. of *Rāshṭrapāla-paripṛichchhā* (1898), Franch tr. of *Bodhicharyāvatāra* (Paris 1920). 'The Legend of Buddhaghosha' (in French; Paris, 1921), ed. of Sanskrit text of the *Prātimoksha-sūtra*, French

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tr. of *Milindapañha*. (Paris, 1923), a paper on Sanskrit *Vinaya* and *Kālidāsa in China*.

FIOOK, KAROLY. A Hungarian Indologist, who pub. trs. of *Hitopadeśa* (1905), *Śakuntalā* (1887), *Nala and Damayantī* (1885) and *Sāvitrī* (1889).

FISCHER, EBERHARD (1941-). A German Indologist, who is co-author with Jyotindra Jain of *Kunst und Religion in Indien*; *2500 Jahre Jainismus* (Zurich, 1974) and of *Iconography of the Jainas* (2 vols., Leiden, 1976).

He also takes interest in tribal and folk art.

FISCHER, K. A German scholar, whose chief work is: *Schoepfungen Indischer Kunst* (Creations of Indian Art; Koeln, 1959).

FISER, PHIL. IVO. A modern Danish Indologist, who is Incharge of the Department of Indology, University of Copenhagen, Copenhagen, Denmark. His chief works are: *Social Conditions in Ancient India according to the Jātakas* (1952), *The Problem of the Seṭṭhi in Buddhist Jātakas* (1954), *Ancient Indian Erotics of the Preclassical Period* (1964), *Contributions to A Critical Pali Dictionary*, *Contributions to Pali Tipiṭaka Concordance* and *Indian Erotics of the Oldest Period* (1966). At present, he is working on a fascicle for J. Gonda's "A History of Indian Literature" on the Kāmaśāstras literature (forthcoming). His research is carried on with the object of describing "The World of the Indo-Aryans as seen by themselves".

FLEET, J.F. (1847-1917). An English Indologist, whose chief work is *Pali, Sanskrit and old Canarese Inscriptions* (1876)

FLORENZ, C.A. A German Indologist, who tr. into German 1-50 hymns of 6th Kānda of the *Atharvaveda* (Goettingen, 1887).

FOLKERT, KENDALL WAYNE (1942-85). An American Indologist, who was Associat Professor of Religion, Central Michigai University, Michigan. A specialist of Jainism, his articles which appeared in journals and books are : "The Jainas", "Jaina Studies : Japan, Europe, India", "A Re-examination of the Jain 'Canon' of Scripture", "Scripture as Phenomenological Category", "Samosarana : The Jina at the Center", "The *gachchha* and Jain History", "Jainism", "Scripture and Continuity in the Jaina Tradition", "Jainism", "The Jaina Stupa at Ancient Mathura : The Heritage of Late-Victorian Interpretation" (in press) and "The 'Canon' of 'Scripture'" (forthcoming). He was killed in an accident at Ahmedabad, while on a study leave in India.

FONSECA, CARLOS ALBERTO DA (1949-). An Indologist, who is Professor of Sanskrit Language and Literature at the University of Sao Paulo, Brazil. He is President of the Latin-American Association of Sanskritists. His chief publications (in Portuguese) are : "Introduction to Classical Sanskrit" (with Ferreira, Mario; 1978), "Sanskrit Literature : An Anthology" (with Ferreira; 1979) "Śabdagharma, the "internal fire of sign" (in Sanskrit; 1982) and many articles on Kālidāsa and his works. He and his friends have constituted a theatre "Bharatanāṭyadarpaṇa", where he has staged Kālidāsa's *Abhijñānaśākuntalam*.

FORMICHI, CARLO. An Italian Indologist, who has tr. into Italian the *Buddhacharita* (1912).

FORSTER, GEORG (1754-94). A German Indologist, whose chief work is the German tr. of William Jones' Eng. tr. of Kālidāsa's *Śakuntalā* (1791); the tr. awakened in the highest degree the enthusiasm of the German poet, Goethe.

FORSTER, H.P. An Indologist, whose chief

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work is *An Essay on the Principles of Sanskrit Grammar* (Calcutta, 1810).

FOUCAUX, PHILIPPE EDOUARD. (1811-94). A French scholar, whose chief work is *Lalitavistara* (Tibetan version with French tr., 1847-48); he also tr. into French some episodes from the *Mahābhārata*.

FOUCHER, ALFRED (1865-1952). A French Indologist, whose chief works are : *L' Iconographie bouddhique de l' Ind* (2 Vols.), *The influence of Indian Art in Cambodia and Java* (3 Vols. 1900, 1905, 1922), *The Greco-Buddhistic Art of Gāndhāra* (spread over half a century, 1905, 1908, 1951); with Sir John Marshall and N.G, Majumdar : *The Monuments of Sānchī* (Delhi, 1931) ; *La vie du Buddha* (Paris, 1949); an analysis of the *Tarkasaṅgraha* (1949), *Beginning of Buddhist Art and Other Essays* and *Notes on Indian Geography of Gāndhār*.

FOWLER, MURRAY. An American Indologist, who, along with Myles Dillon (an Irish Sanskritist) and V. Raghavan, made an Eng. tr. of *Nāṭaka-lakshaṇa-ratnakośa* (1960), a work on Sanskrit dramaturgy.

FRANCIS, H.T. A foreign Indologist, whose chief work is *Jātaka Tales* (written in collaboration with others; 1895-1907).

FRANCKE, AUGUST HERMANN (1870-1930). A German Indologist, who worked for 14 years as a Christian missionary in the western Himalayas. His knowledge of a number of dialects enabled him to collect folksongs and hitherto unknown versions of the *Kesar Saga*. He took an interest in the history of Western Tibet and in pre-Buddhist religion, using inscriptions, oral traditions, and manuscripts as sources. His chief works are : *Sketch of a Ladakhi Grammar* (1901), *Antiquities of Indian Tibet* (2 vols.), *A History of Western Tibet, one of the unknown empires* (1907), *A Lower Ladakhi Version of the Kesar Saga, The Paladins of the Kesar Saga, A Collection of Sagas from Lower Ladakh*, "Tibetan marriage songs", etc.

FRANK, OTHMAR. A German Indologist, who founded a German journal, *Vyāsa* in 1826; he wrote also a monograph about the Indian connections with Egypt with particular reference to mythology.

FRANKE, RUDOLF OTTO (1862-1928). A German Indologist, who specialized in Buddhist studies and the Pali language. His excellent translations of Buddhist texts helped to make the religion of the Buddha known in Germany. In 1885, he obtained his doctorate on *Liṅgānuśāsana* by Hemachandra, which he ed. and translated. In 1896, he was appointed Professor at the University at Koenigsberg and held this post till the end of his life. His chief works (in German) are : "The Indian rules of gender with the text of Liṅgānuśāsana of Śākaṭāyana, Harshavardhana, and Vararuchi, together with extracts from the commentaries of Yakshavardhana and Śabarasvāmin and with an appendix on Indian names" (1890), "The rules of cases of Pāṇini compared to the use of cases in Pali and in Aśokan inscriptions", "History and Critique of indigenous Pali Grammar and Lexicography", "Pali und Sanskrit" (1902), a tr. of *Dīghanikāya*, of the *Dhammapada* (1923) "Study in *Vinaya-piṭaka*", "Study in *Suttanipāta*", ed. and tr. of *Mahāvastu* (pub. posthumously). When Franke died, he left behind a nearly complete manuscript on the life of the Buddha and materials for a concordance of Pali texts.

FRANZ, H.G. A German scholar, who has published *Hinduistische und Islamische Kunst Indiens* (Leipzig, 1967).

FRAUWALLNER, ERICH (1898-1974). An Austrian Indologist, who devoted his whole life to the study of Indian philosophy. In

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1939, Frauwallner was appointed Professor for Indian and Iranian studies at Vienna University. After studying texts of Mokshadharma and the older Upanishads, he devoted his attention to the Buddhist school of logic. He tr. several treatises from Tibetan, such as Diṅnāga's *Ālambana-parīkshā* (1930), Dharmakīrtis's *Sambandha-parīkshā* (1934), and on *Kshaṇa-bhaṅga-siddhi* (1935). He also wrote on Maṇḍanamiśra (1938). He discussed in a monograph the date of Vasubandhu (Rome, 1951). His chief work, *Geschichte der Indischen Philosophie*, vol. I appeared in 1953. It deals with the Veda and the Upanishads, the Epics, Buddha and Mahāvīra, as well as with Sāṅkhya and the classical Yoga system; Vol. II (1956) discusses mainly the Vaiśeshika system. An Eng. tr. as *History of Indian Philosophy* by V.M. Bedekar was published in 1973. Preliminary studies on Buddhist philosophy resulted in a treatise: *The Earliest Vinaya and the Beginning of Buddhist Literature* (1956). According to Frauwallner, the Vinayas of the different schools are derived from a text "Skandhaka" composed in the first half of the 4th cent. B.C. The book : *Philosophie des Buddhismus* contains extracts from the works of Buddhist thinkers. In 1959, he published in German "Diṅnāga, his work and his development" (1959) and in his paper *Landmarks in the History of Indian Logic* (1961), he discussed the date of 16 Buddhist authors. He also studied Bhavadasa, a Pre-Diṅnāga Mīmāṁsā philosopher as also Navyanyāya thought and wrote a study on Raghunātha Śiromaṇi (1966-70). After his retirement in 1964, he devoted himself to the Hīnayāna school of Buddhism and published several papers but could not write History of Buddhist Philoso phy before his death. His main concern was the history of Indian philosophy and in his research, he included both the Hindu and the Buddhist systems. He also re-edited Jacobi's book on *Rāmāyaṇa* (Darmstadt, 1970).

FRAWLEY, DAVID. A modern foreign Indologist, whose chief works is : *The Creative Vision of the Early Upanishads.*

FRENCH, HAL W. See *Arvind Sharmā.*

FRIS, OLDRICH (1903-55). A Czech Indologist, whose special field of study was old and middle Indian poetry.

FRYER, G.E. A modern Indologist, whose chief works are: *Study of Subodhālaṅkāra* and *Study of Vuttodaya.*

FÜCHS, RUDOLF. A German Indologist, whose chief work is *Study of Peṭakopadesa* (Berlin, 1908).

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GAASTRA, D. A Dutch Indologist, who ed. and pub. the *Gopatha-brāhmaṇa* of the *Atharvaveda*, with Introduction, notes, index etc. (Leyden, 1919) as also tr. into Dutch the *Jaiminīya-Śrautasūtra* (Leyden, 1906).

GACHCHHAYĀRA. See *Paiṇṇa.*

GADĀDHARA (fl. second half of 15th cent.). A Smṛiti writer, son of Nīlāmbara and author of Sanskrit works *Kāla-sāra*, *Āchāra-sāra*, *Vrata-sāra* and *Śuddhi-sāra*, (all on Smṛiti) and a comm. on *Pāraskara-gṛihya-sūtra.*

GADĀDHARA (fl. early 17th cent.). A logician of Bengal, who commented in Sanskrit on the *Tattva-chintāmaṇi* of Gaṅgeśa, the *Āloka* of Pakshadhara Miśra and on several works of Raghunātha Śiromani as well as on the *Kusumāñjali* of Udayana ; he also wrote many Vāda-granthas, e.g. *Śakti-vāda*, *Mukti-vāda*, etc.

GADA-VINIŚCHAYA. See *Nidāna.*

GADYACHINTĀMAṆI. A Sanskrit prose romance in 11 Lambhakas, by Odeyadeva (q.v.).

It describes the legend of Satyadhara and his son Jīvandhara, culminating in the latter's seeking peace in asceticism ; the story, of course, is derived, like other Jaina works on the Jīvandhara legend, from Guṇabhadra's *Uttara-purāṇa.* The work is a close imitation of the situations and descriptions of the *Kādambarī* (q. v.).

GADYAKARṆĀMṚITA. A Sanskrit prose romance by Vidyāchakravartin II (q. v. ; fl. 13th cent.), describing the battle at Śrīraṅgam between Hoysala Narasiṁha II and the combined forces of the Pāṇḍya, Magadha and the Pallava kings, in which the Pāṇḍyas become tributary vassals to the Hoysalas. Kailāsa is the scene of the narration and Vyāsa reads the work before Śiva. True to its name, it is an ambrosial solace to the hearers.

The cause of the war between the Pāṇḍyas and the Hoysala king is traced to a mythical feud between Paraśurāma and Skanda, Śiva's son.

GAIL, ADALBERT. A German Indologist, whose chief work are : *Bhakti im Bhāgavata Purāṇa* (Wiesbaden, 1969) and *Paraśurāma, Brahmane und Kriegar* (Wiesbaden, 1977).

GAIRIKĀPATI LAKSHMĪKĀNTAYYA (fl. 20th cent.). A Sanskrit writer, who has produced small biographical sketches of men of importance like the pontiff of Śringeri Mutt, Rabindra Nath Tagore, Jayadeva, Nārāyaṇa Tīrtha and Jawahar Lal Nehru. His biography of Rabindra Nath Tagore is entitled : *Viśvakavi* (The universal Poet), which is a Mahākāvya.

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GAJA-ŚĀSTRA. Same as *Hastyāyurveda* (q. v.).

GALANOS, DEMETRIOS (1760-1833). A Greek Christian missionary, who came to India as a priest. For several years, he stayed in Calcutta. For the study of Sanskrit, he came to Kāśī and lived there for 40 years till death. He tr. into Greek some select Padas of Bhartṛihari, Panditarāja Jagannātha, *Bhagavadgītā*, *Raghuvaṁśa*, *Pañchatantra*, *Hitopadeśa*, *Śukasaptati*, *Durgā-saptaśatī*, etc., which were published in seven volumes from Athens in 1845-53 after the author's death.

GAMPERT, VILEM (1902-). A modern Czech Indologist, whose chief work is on *Prāyaśchitta* literature. He is particularly interested in the study of religious and legal literature of ancient India.

GAṆA. A Sanskrit author af *Aśvāyurveda*, a work on horse-lore ; his date is not known.

GAṆADHARA. A Buddhist Pali writer and author of the *Āvassaya* (q. v.) ; his date is uncertain.

GAṆAKA-TARAṄGIṆĪ. A Sanskrit work by Sudhākara Dvivedin (q. v.), on the lives and works of Hindu astronomers and mathematicians.

GAṆANĀTHA SENA, KAVIRĀJA. A Sanskrit writer, whose medical works are : *Pratyaksha-śārīra* (Calcutta, 1919 ; on anatomy) and *Siddhānta-nidāna* (1922 ; on pathology).

GAṆAPĀṬHA. Sanskrit works, which are based on different systems of grammar; such works are attributed, among others, to Pāṇini, Śākaṭāyana, etc.

GAṆAPATI ŚAṄKARA ŚUKLA. A modern Sanskrit author of *Bhūdāna-yajñagāthā* (Pratibhā, IV ii), which is on Vinoba Bhave's movement.

GAṆAPATI ŚĀSTRĪ, KĀVYAKAṆṬHAM (fl. 20th cent.). A prolific Sanskrit poet, later Vasishṭha Muni, who became a votary of Ramana and composed *Ramana-gītā* (an exposition of Ramana's teachings) and *Saddarśana* (a succinct metrical exposition in 44 verses of Ramana's Advaita) ; on the latter his pupil T.V. Kapāli Śāstrī wrote a gloss. In the *Bhārata-saṅgraha*, Gaṇapati Śāstrī reviews Indian history, while *Pūrṇā* is his novel.

GAṆAPATI ŚĀSTRĪ, P. A Sanskrit writer, whose chief work is *Vayo-nirṇaya* (Kumbhakoṇam, 1910).

GAṆAPATI ŚĀSTRI, T. (1860-1926). A Sanskrit writer, who was born at Tiruvāy in the Tirunelveli district of Tamilnadu and wrote a Sanskrit play, *Mādhavī-Vasanta* at the age of seventeen. He was the author of *Śrīmula-charita* (a history of Travancore kings), *Aparṇāstava* (a devotional song in praise of Pārvatī), *Chakravartinī Guṇamaṇi-mālā* (a panegyric to Queen Victoria) as also numerous devotional poems. His *Bhāratānu-varṇana* is a history of India. Curator of the Library at Trivandrum, he became famous by his discovery of Bhāsa's plays, on which he wrote his own comms. as also by his pub. of the *Arthaśāstra* (q.v.) of Kauṭilya with his comm.; his *Setu-yātrāvarṇan*, though couched in traditional style, deals with Hindu ideals and has reference to many contemporary details and social evils. He also ed. the *Āśvalāyana-gṛihyasūtra* (1923) with the comm. of Haradatta, as also *Samarāṅgaṇa-sūtra-dhāra* of Bhoja. His letters in Sanskrit addressed to many scholars in India and abroad have been published in a collection (1976) under the title : *Letters of Gaṇapati Śāstri*. His *Viśākha-vijaya-samālochanā* is a critical work on the historical poem of Keralavarma Valiya Koli Tampurān (q.v.).

GAṆARATNA-MAHODADHI. A Sanskrit

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grammatical work (1140) by Vardhamāna, which consists of a metrical enumeration of the words mentioned in the *Gaṇapāṭha of Pāṇini*. It is followed by a comm. by the author.

GAṆḌAVYŪHA. (*Gaṇḍavyūha-mahāyāna-sūtra*). It corresponds to one of the Chinese trs. of the *Avataṁsaka*, though no *Avataṁsaka* or *Buddhāvataṁsaka Sūtra* is available in Sanskrit. In the *Gaṇḍavyūha*, the youth Sudhana, on the advice of the Bodhisattva Mañjuśrī, travels throughout India in quest of the highest knowledge and at last attains it from the Bodhisattva Samantabhadra. It inculcates the doctrine of Śunyatā, Dharmakāya and the redemption of the world by Bodhisattvas.

GANDHA-VAṀSA. A Pali work, mostly in prose, by Nandapaññāchārya (q. v.), composed in Burma. Containing accounts of many Pali works and their authors as well as of the anonymous works, it deals mainly with the history of Pali books written in Burma aad Ceylon ; those authors living in Lankā and India are also mentioned. A few modern Pali works are also dealt with.

GĀNDHI, LALCHANDRA BHAGWANDAS. A Jaina scholar, whose chief works are the ed. of *Nalavilāsa* (Baroda, 1926) of *Cachcharī* (1927), of *Apabhraṁśa-kāvyatrayī* and of *Jinadatta's* poems.

GANDHI, V.R. A Jaina scholar, who represented Jainism at the Parliament of Religions, Chicago (1893) and his lectures and notes have been pub. under three titles: *Jaina Philosophy*, *Karma Philosophy* and *Yoga Philosophy* (Bombay, 1910 ff.).

GĀNDHĪ-DARŚANAM. A special volume brought out by the Sanskrit journal *Māgadham* (Arrah) on the occasion of Mahātmā Gāndhī's centenary celebrations in 1969 ; it is devoted to a study of Gāndhī's contribution to politics, economics, education, social reform, uplift of the Harijans, etc.

GĀNDHĪ-VACHANĀMṚITA. A Sanskrit tr. of select sayings of Mahātmā Gāndhī (Divya-jyotis, 1970).

GAṆḌĪSTOTRA-GĀTHĀ. A Sanskrit work, attributed to Aśvaghosha (q.v.), which displays great metrical skill and testifies to the author's comprehension of the power of music.

GAṆEŚA. (fl. 16th cent.). A Sanskrit author of *Grahalāghava*, a work on astronomy.

GAṆEŚA (fl. 2nd half of 19th cent.). A Sanskrit writer of Jammu and author of *Vishahara-tantra*, a work on medicine.

GAṆEŚA ANANTA DHĀREŚVARA. An Arya-samajist scholar of Hyderabad, whose chief works are : *Vedic Teachings and Ideals* (1925), *Vedic Ideals* (1927), *The Rāmāyaṇa—What It Can Teach Us ?* and *Gems of Thoughts from the Vedas*. He also wrote a number of pamphlets on Vedic subjects.

GAṆEŚA-UPAPURĀṆA. An Upapurāṇa in Sanskrit, which is dedicated to the cult of Śiva. See *Upapurāṇa* and *Purāṇa*.

GAṆESH DATT SHARMĀ. A modern Sanskrit scholar, whose chief work is *Ṛigveda meṅ Dārśnika Tattva* (in Hindi, a study on the philosophical element in the *Ṛigveda*, 1978).

GANEŚWAR MIŚRA. A modern scholar, whose chief work is *Advaitic Conception of Philosophy*.

GAṄGĀDĀSA (fl. between 1300 and 1500). A Sanskrit writer of Bengal or Orissa and author of *Chhandomañjarī* (q.v.), a famous work on prosody. Son of Vaidya Gopāla-

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dāsa and Santoshā, his other works are: *Achyuta-charita, Kaṁsāri-śataka* (or *Gopāla-śataka*) and *Dineśa-śataka.*

GAṄGĀDĀSA-PRATĀPA-VILĀSA. See *Gaṅgādhara.*

GAṄGĀDEVI (fl. 14th cent.). A Sanskrit poetess and consort of Kampana or Kamparāya, the second son of Bukka I (1343-79) of Vijayanagara. She is the author of the *Madhurā-vijaya* or *Vīra-Kamparāya-charita* (q.v).

GAṄGĀDHARA. A Sanskrit dramatist, whose *Gaṅgādāsa-pratāpa-vilāsa* deals in nine Acts with the struggle of his patron, Gaṅgādāsa Pratāpadeva, ruler of Champakapura (Champāner) with Muhammad Shāh II of Gujarāt (1443-51).

GAṄGĀDHARA. (fl. probably 2nd half of 15th cent.). A Smṛiti writer, who was son of Nīlāmbara. He is also called Gadādhara. His Sanskrit works are : *Kāla-sāra, Āchāra-sāra, Vrata-sāra* and *Śuddhi-sāra.*

GAṄGĀDHARA. A Sanskrit poet, whose *Māṇḍalikanṛipa-charita,* a mahākāvya in 10 cantos, gives an account of king Māṇḍalika of the Yādava dynasty at Junāgaḍha in the second half of the 15th cent., and mentions many events and personalities from the history of the Saurāshtra in the pre-Sultan period.

GAṄGĀDHARA. (fl. probably early 17th cent.). A Sanskrit logician of Bengal, who commented on the *Tattva-chintāmaṇi* of Gaṅgeśa, on the *Āloka* of Pakshadhara Miśra and on several works of Raghunātha Śiromaṇi as well as on the *Kusumāñjali* of Udayana. Besides, he wrote many works, known as Vāda-granthas, e.g., *Śakti-vāda,* Mukti-vāda, etc.; he is also called Gadādhara.

GAṄGĀDHARA. A Sanskrit court-poet and minister of Ekojī (r. 1674-87) of Tanjore, whose poem *Bhosala-vaṁśāvalī* deals with the history of the Bhonsle family.

GAṄGĀDHARA. (fl. 1860-65). A Sanskrit writer of Nāgpur, who is the author of 18 works, including two *Gīta-Govinda* imitations: *Saṅgīta-rāghava* and *Gaṅgā-shaṭapadī.*

GAṄGĀDHARA KAVIRĀJA (1798-1885). A Sanskrit writer of Bengal and author of a comm. *Jalpa-kalpataru,* on the famous medical work *Charaka-saṁhitā* (q. v).

GAṄGĀDHARA MIŚRA. A Sanskrit poet, whose *Kosalānanda-mahākāvya* appears to be a historical poem dealing with the Chauhan rulers of Patna-cum-Sambhalpur kingdoms; his date is uncertain.

GAṄGĀNANDA. A Sanskrit court-poet of Mahārāja Karṇa of Bikaner (r. 1506-27) and author of *Kāvyaḍākinī* (on poetics, dealing with *doshas* or poetical blemishes in 5 chapters) and *Karṇa-bhūshaṇa* (a treatise on Rasa in five chapters, dealing with Vibhāvas, Anubhāvas, Vyabhichāribhāvas, sthāyībhāvas, and Rasas). His other works are : *Bhṛiṅga-dūta* (a peom) and *Mandāra-mañjarī* (a drama).

GAṄGĀNĀTHA JHĀ (1871-1941). A distinguished Maithilī educationist who was Vice-Chancellor of Allahabad University from 1923 to 1932. Besides his Sanskrit poems, he wrote comms. on well-known texts: *Śāṇḍilya-bhakti-sūtras, Prasannarāghava* (1906), *Khadyota* (1925), on Vātsyāyana's *Nyāya-bhāshya, Vivāda-chintāmaṇi* (Eng. tr.). *Sābara-bhāshya* (Eng. tr. of Jaimini's *Mīmāṁsā-sūtra*), *Mīmāṁsā-maṇḍana* (1930; on Maṇḍana's *Mīmāṁsānukramaṇikā*), *Manu-smṛiti* and wrote *Pūrva-mīmāṁsā in its Sources* (1942), *Prabhākara School of Pūrva Mīmāṁsā* and the *Prabhākara-*

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pradīpa; he wrote also articles on Purāṇic studies.

GAṄGA PRASĀD. An Arya-samajist scholar, who is known for his work : *Fountain-Head of Religion* (1909); it was tr. into Hindi by Hariśaṅkara Śarmā.

GANGA PRASĀDA UPĀDHYAYA (1881-1968). A Sanskrit scholar, whose works are : *Āryodaya-kāvya* (a Mahākāvya; Allahabad, 1952; in 21 cantos on Maharshi Dayānanda), *The Philosophy of Dayānanda*, Hindi trs. of *Śatapatha-brāhmaṇa* and *Aitareya-brāhmaṇa*, *Sarvadarśana Siddhānta Saṅgraha* (1925), *Śaṅkara-Rāmānuja-Dayānanda* (1930; a comparative study in Hindi), *Sāyaṇa and Dayānanda* (a comparative study) and *Rājā Ram Mohun Roy-Keshub Chandra Sen-Dayānanda* (again a comparative study), *Landmarks of Swami Dayānanda's Teachings*, *Elementary Teachings of Hinduism* and almost 100 tracts in Hindi and English. Upādhyāya holds a prominent place in the early scholars of Dayānanda and Arya Samaj.

GAṄGĀ RĀM GARG (1924-). A modern scholar, who was born at Kohand in Karnal district of Haryana. Educated at Panjab University from where he obtained doctorate, his chief works are : *Concise Oxford Companion to Hindi Literature* (Oxford, 1963 ; treating also of Hindu mythology, ancient geographical names, important Sanskrit writers), *An Encylopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhraṁsa) (1982), *World Perspectives on Swami Dayananda Saraswati* (1984), and *An Encyclopaedia of World Hindi Literature* (1986). He has been associated with Gurukula Kangri Vishwavidyalaya, Hardwar for some 35 years where he has worked in various capacities, as Senior Lecturer, Registrar and Vice-Chancellor. He was honoured by the Maharsh-Dayānanda Nirvāṇa Centenary Celebration Committee, Ajmer for his work on Dayānanda.

GAṄGĀRĀMAJADI (fl. 18th cent). A Sanskrit writer and author of Alaṅkara works: *Rasamīmāṁsā* and *Naukā* (a comm. on the *Rasa-taraṅgiṇī* of Bhānudatta).

GAṄGĀRĀO. See *Devarāya*.

GAṄGĀ-VĀKYĀVALI. A Smṛiti digest in Sanskrit by the poet Vidyāpati (q.v.), which deals with the advantages of visiting and worshipping the Ganges and bathing in it, the efficacy of meditation on it and of its sight, etc.

GAṄGEŚA (Gaṅgeśopādhyāya; fl. between 1175 and 1250). Author of Sanskrit *Tattva-chintāmaṇi* (q.v.), a celebrated work on Nyāya philosophy; this work seemed to be the firm foundation of the Bengal and Mithila schools of Navya-Nyāya. This new logic which was concerned more with the sources of knowledge (pramāṇas) than with metaphysics, has produced an extensive literature expressed in an unusually stiff language.

GAṄGEŚVARĀNANDA. A modern Sanskrit scholar, whose chief work is a comm. on the Śukla *Yajurveda*; he is responsible for the pub. of a large edition of the four Vedas and placing it at most of the centres of Vedic learning.

GANGULI, KISARI MOHAN. A modern Sanskrit scholar, who tr. into English prose the whole of *Mahābhārata*.

GANITASĀRA. A Sanskrit compendium of arihmetic by Bhāskara (q.v.), also called *Triśatīgaṇita-sāra*, *Triśatikā*, *Pāṭīsāra*, *Pāṭīgaṇita*, *Pāṭīgaṇita-sāra* *Śrīdharapāṭī*, *Śrīdharī* and *Līlāvatī*.

GAṆITA-TILAKA. A Sanskrit work on mathematics by Śrīpati (q.v.).

GAṆI-VIDYĀ. See *Gaṇivijjā*.

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GAṆIVIJJĀ. See *Paiṇṇa.*

GARALPURI ŚĀSTRI (fl. late 19th cent.). A Sanskrit writer from Sosale in Mysore district, who was in the Mysore court. Two of his chief works are : *Champū Rāmāyaṇa Yuddha-kāṇḍa* (written in a chaste and scholastic style, it is a completion of Vidarbharāja's *Champū-Rāmāyaṇa*) and *Kṛishna Bhūpalīyam* (a work on rhetorics on the model of *Kuvalayānanda*, in which the illustrations are in the form of eulogies of Kṛishṇarāja Wodeyar III).

GARBE, RICHARD KARL (1857-1927). A German Indologist, whose main interest was in Indian philosophy, and he studied the Sāṅkhya and Yoga schools of thought. His attempt to reconstruct the original text of the *Bhagavadgitā* greatly stimulated research. In the latter part of his life, he examined the mutul influence of Western and Indian ideas. Garbe obtained his doctorate for two works : "The accentuation of ancient Indian nominal compounds" and *Atharvaveda Anukramaṇikā.* In 1880, when only 23 years of age, he was appointed Associate Professor for Comparative Linguisi tics. In 1885 he came to India and in Benares, he studied Sāṅkhya texts with Indian pandits. His impressions of travel to India and Ceylon are pub. in *Indian Travel Sketches* (1889, second ed. 1925). In 1894, Garbe was appointed full Professor in Koeningsberg, a year later he became R. Roth's successor in Tuebingen.

Garbe's chief works are : ed. and tr. of *Vaitāna Śrautasūtra* (1878) ed. of *Āpastamba Śrautasūtra* (3 vols., 1882, 1888, 1902), a facsimile ed. of the Paippalāda recension of the *Atharvaveda* (1901; with Bloomfield), ed. and tr. of *Vāchaspati Miśra's Sāṅkhyatattvakaumudi* (1892), of the commentaries of Aniruddha, Vijñānabhikshu and Mahādeva (1888-95), of *Sāṅkhya Sutras, Die Sāṅkhya Philosophie* (1894; 2nd ed. 1917), and *Sāṅkhya und Yoga* (1896). Garbe was of the opinion that Sāṅkhya as propounded by Kapila, had an influence on Buddhist thought.

In 1905, appeared tr. of the *Bhagavadgītā*; Garbe attempted to reconstruct the original text of the *Bhagavadgītā.* He considered 70 verses (dealing with the impersonal Brahman in the Vedantic spirit) to be later additions and they appear in Garbe's edition in smaller print. Although his views were not accepted by all scholars, Winternitz agreed with Garbe. During the last years of his life Garbe published *Indien und das Christentum* (1914; on Vaishnavism and Christianity) : its first part deals with Indian influence on Christianity and the second with Christian influence on Indian religions. He thought that the Śvetadvīpa legend in the *Mahābhārata* is the only passage in the epic, which shows a knowledge of Christian doctrine and cult. He did not believe that *Bhagavadgītā* was in any way influenced by Christianity.

GARGANO, A. A modern Italian Indologist, whose chief work is on the legends of king Śūdraka in the Nepali manuscript *Tatnakaraṇḍaka.*

GARRATT, G.T. A foreign Indologist, whose chief work is the ed. of *The Legacy of India* (Oxford, 1945); the work was written in collaboration with others.

GARUḌA-(GĀRUḌA) PURĀṆA. See *Purāṇa.*

GASAN-MUHAMMADA-CHARITRA. A historical Sanskrit poem on Mahmud Gazni, which appeared in the Vol. IV of *Sahṛidaya*, Śrīraṅgam.

GĀTHĀKOŚA. A Prakrit anthology of moral sayings by Munichandra Sūri (*d.* 1120).

GĀTHĀKOŚA. Another name of *Gāthāsaptaśatī* (q.v.).

GĀTHĀ-SĀHASRĪ. A work, partly in Sans-

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krit and partly in Prakrit by Samayasundara (q.v.), compiled in 1630; it contains verses by earlier writers.

GĀTHĀSAPTAŚATĪ. A celebrated Prakrit anthology of some 700 stanzas in Gāthā (Ārya) metre, properly arranged, ed. and often supplemented by Hāla (fl. A.D. 100-300), the Sātavāhana king of Pratishṭhānapura in Deccan. It exists in several recensions, some of which contain more than 700 verses; one recension in Ārya metre has 1,000 stanzas. Though the verses are not associated with the names of poets, yet it seems to be a collection of verses culled from different works; a comm. on it has given the names of the poets.

The work draws scenes from the rural life and the season settings, the countryside, the village folk, the flora and fauna—all these have remarkably contributed to the realistic sketches which these poets draw in one or two stanzas. The chief sentiment is erotic, at times openly put, and the turns of love, with their peculiar Indian ceremonies and conventions, are depicted in a vivid and touching manner. Passionate longings, pangs of separation, devotion of attachment, and the like, are often described with a frankness rare in conventional poetry. A lovely maiden pours water for a thirsty traveller who lets it trickle through his fingers; in her turn she lessens the stream of water from the pitcher; thus both extend the period of feasting their eyes on the other. There is very little of religious setting, though Iśvara and Pārvatī, Vishṇu, Lakshmī, are casually mentioned. Rādhā, so familiar in Vaishṇavism, is perhaps for the first time mentioned in this work. The work also reveals the existence of a large mass of early secular Prakrit literature, in the formation of which women too took active part. But, unlike many Prakrit anthologies, it has no propaganda motive. The name Hāla stands for Sātavāhana, one of the Āndhrabhṛitya kings, whose partiality for Prākṛit is well-known. The work has been imitated in Sanskrit and Hindi, but the original stands unrivalled.

GAUḌA ABHINANDA (fl. 10th cent). A Sanskrit writer on philosophy and author of the *Yogavāśishṭha-sāra*, which, like the original text, is party philosophical and partly theological.

GAUḌAPĀDA (fl. 6-8th cent.). A famous philosopher, who was Śaṅkarāchārya's teacher's teacher and the first systematic exponent of monistic Vedānta. He is the author of Sanskrit *Gauḍapāda-kārikā* or *Māṇḍūkyopanishat-kārikā* (q.v.; a comm. on the *Māṇḍūkya-upanishad*), *Uttara-gītā* and a comm. on the *Sāṅkhya-kārikā* of Iśvarakṛishṇa. Some scholars think that the author of the *Gauḍapādakārikā* is different from that of the comm. on the Sāṅkhya system. Familiar as Gauḍapāda was with Buddhist doctrines, which he accepted in so far as they were not in conflict with his own Advaitavāda, he is the earliest systematic exponent of the Advaita Vedānta.

GAUḌAPĀDA. A Sanskrit author of *Gauḍa-pāda-bhāshya*, an abridgement of *Māṭhara-vṛitti*.

GAUḌAPĀDA-KĀRIKĀ. (*Gauḍapādīya-kārikā*). A Sanskrit work in 215 verses on Vedānta philosophy, attributed to Gauḍapāda. Divided into four chapters, the first chapter, called *Āgama* explains the text of the *Māṇḍūkya-upanishad*; the second, called *Vaitathya*, explains the phenomenal nature of world, characterised as it is by duality and opposition; the third chapter establishes the *Advaita* theory, and the last one deals with the sole reality Ātman and the relative character of our ordinary experience. The work is strongly influenced by the nihilistic school of Buddhism; some scholars are of the view that

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the above Upanishad is based on the Kārikās.

GAUḌA-VAHO (The Slaying of the Gauḍa Prince). A kāvya by Vākpatirāja (q.v., fl. A.D. 725) in Māhārāshtra Prākṛit, containing 1209 verses in Āryā metre.

It describes the deeds of valour of the hero, i.e. king Yaśovarman of Kanauj. More of a panegyric than a historical poem, it is interspersed with descriptions of landscapes and seasons, sunrise and sunset, mountains, rivers and temples, in the manner of the Sanskrit mahākāvyas, but also mixed up with many mythical legends. The poem depicts scenes from village life which is rarely seen in the earlier kāvyas. The extant work is probably only an extract from the original poem or perhaps an abridged form of the fuller poem.

GAURANĀRYA. A Sanskrit writer, whose father Ayama Prabhu was the brother of Potana, the minister of Singaya Mādhava of Recharla dynasty (*r.* about 1427). Gauranārya's *Lakshaṇa-dīpikā* is a general treatise on poetry, music and dancing.

GAURĀṄGA (1486-1527). A Sanskrit poet, whose original name was Nimāi; his parents were Jagannātha and Śachī and he was born at Nadia on the banks of the Bhāgīrathī. Called Gaurāṅga or Gour for his fair complexion, his childhood foretold his future greatness and when he became inspired and an ascetic, he took the name Śrī Kṛishṇa Chaitanya. He married Vishṇupriyā, daughter of Sanātana Miśra. He sang the stories of Śrī Kṛishṇa and became the founder of the school of Bhakti or devotion. Among his poems are *Gopālacharitra, Premāmṛita, Saṅkshepa Bhāgavatāmṛita, Hari-nāma-kavacha* and *Dānakeli-chintāmaṇi.*

GAURANGA NATH BANERJEE. A modern scholar, whose chief work is: *Hellenism in Ancient India* (4th ed. 1983).

GAURIKĀNTA SĀRVABHAUMA (fl. 18th cent.). A Sanskrit author of works on Nyāya philosophy: *Bhāvārtha-dīpikā* (a comm. on *Tarkabhāshā*) and *Sadukti muktāvalī.*

GAURĪNATH SHĀSTRĪ. A modern Sanskrit scholar, whose chief works are: *A Concise History of Classical Sanskrit Literature* (1960), ed. of Mammaṭa's *Kāvya-prakāśa, with the comm. of Paramānanda Chakravartin* (Varanasi 1966-77) and *A Study in the Dialectics of Sphoṭa.*

GAURISHANKAR HĪRĀCHAND OJHĀ. A modern scholar, whose chief work is *Prāchīna-lipi-mālā* (1918; Eng. ed. *The Palaeography of India*).

GAUTAMA. One of the twenty additional writers on original Smṛiti, whose date is uncertain. A *Gautama-dharmasūtra* exists, which probably originated between 4th cent. and 2nd cent. B.C.

GAUTAMA. A Gautama or Gotama (*c.* 500 B.C.) is supposed to have founded the Nyāya philosophy by his *Nyāya-sūtra* (q.v.).

GAUTAMA-DHARMASŪTRA. See *Dharmasūtra.*

GAUTAMA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

GAWRONSKI, ANDRZEJ (d. 1927). A Polish Indologist, whose chief works are treatises on *Mṛichchhakaṭika,* 'Gleanings from Aśvaghosha's *Buddhacharita*' 'The Digvijaya of Raghu', 'Studies on the Sanskrit Buddhist Literature', 'Notes on the *Saundarānanda*' and 'Notes sur les sources des quelques drames indiennes'. Posthumously two of his works in Polish 'Grammar of Sanskrit' (1932) and 'A Treatise on the Beginnings of the Indian

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Drama' (1946) were ed. in Cracow. He also tr. into Polish "Sādhanā" of Rabindranath Tagore, Deussen's tract on Indian philosophy and poems of Aśvaghosha.

GAYĀ CHARAṆ TRIPĀṬHĪ. A Sanskrit scholar, whose chief work is: *Vāmana Legend in the Purāṇas* and *Vaidika Devata* (vols. I-II, 1981-82).

GEHMAN, H. A modern Indologist, whose chief work is Eng. tr. of *Vimānavatthu*.

GEIB, RUPRECHT. A German Indologist, whose chief work is: *Die Indradyumna-Legende* (Wiesbaden, 1975).

GEIGER, MAGDALENE. See *Geiger, Wilhelm Ludwig*.

GEIGER, WILHELM LUDWIG (1856-1943). A German Indologist, who became Professor for Indo-European Languages in Erlangen, and from 1920-24 he held the chair for Aryan Languages at Munich. His earlier studies were confined to Avesta and the culture of ancient Iran. In later years, he became interested in Buddhism and the culture of Ceylon. His chief works are: *Elementarbuch der Sanskritsprache* (3rd ed., 1923), *Literatur und Sprache der Singhalesen* (which showed that Sinhalese is an Aryan language), *Maldivian Linguistic Studies* (Colombo, 1919), *Sinhalese Grammar* (1938), *Glossary of the Sinhalese Language*, *Studien zur Geschichte und Sprache Ceylons* (both 1941), *Pali Literatur und Sprache* (1916; Eng. tr. by B.K. Ghosh, Calcutta University, 1943), "Pali Dhamma, especially in canonical literature" (in collaboration with his wife, Magdalene), ed. and tr. of *Mahāvaṁsa* (1908, 1912), of *Chūlavaṁsa* (ed. 1925, 1927, tr. 1929-30), *'Dīpavaṁsa* and *Ma'āvaṁsa* and historical tradition in Ceylon" (1905) and "The Sources of the Mahāvaṁsa" (1929). He was of the opinion that the chronicles are based on a lost Sinhalese commentary to the Buddhist canon. After Geiger's death, H. Bechert brought out *Culture of Ceylon in Mediaeval Times* (1960), in which Geiger describes Ceylonese culture from 362-1505 in all its aspects.

Geiger's wife, Magdalene Geiger (1877-1960) worked on the concept of Dhamma in Canonical Pali Literature. After her marriage to Geiger, she assisted him in all his projects; Magdalene had come to W. Geiger for her doctoral thesis. Geiger, who had been widowed for several years, married his student in 1917. The Geigers visited Ceylon and Java in 1925/26. In 1931/32 the Geigers again travelled to Ceylon to assist the Government of Ceylon in bringing out the "Dictionary of the Sinhalese Language"; the 1st part of the Dictionary appeared in 1935. After the War, the work was continued by the University of Ceylon. In later years, Mrs. Geiger made a card index of the genealogies of Indian kings from the inscriptions edited in *Epigraphia Indica*.

GEISSLER. A modern German Indologist, whose chief work is on the *Pañchatantra*.

GELDER, J.M. VAN. A foreign Indologist, who ed. the *Mānava-śrautasūtra* (Leyden, 1921).

GELDNER, KARL FRIEDRICH (1852-1929). A German Indologist, who was a scholar equally at home in Avestan and in Vedic studies. His most valuable contribution to Avestan studies is: *The Sacred Books of the Parsees*. In 1887, Geldner became Professor in Helle, in 1890 he accepted the chair of Indology in Berlin. In 1907, he migrated to Marburg, where he continued lecturing even after retiring from the University. In Helle, Geldner became a friend and a colleague of R. Pischel, and he turned from the Avesta to the *Rigveda*. In 1889, Geldner and Pischel jointly published the first number of "Vedische Studien" (Vedic Studies); four

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more volumes of the Vedic Studies were brought out. Geldner and Pischel were of the view that the *Ṛigveda* is a purely Indian work, the most ancient and most important product of the Indian spirit and that Sāyaṇa had understood the *Ṛigveda* better than any other European scholar. Both discussed several words from the *Ṛigveda* quite exhaustively. Geldner made also a study of the twin gods, the Aśvins. Earlier, with Kaegi, he had prepared the German tr. under the title *Seventy Hymns of Ṛigveda*. Two volumes in German: "Selections from the *Ṛigveda*" appeared in 1907 and 1909. He then devoted all his attention to a translation of the whole of the *Ṛigveda*; the complete translation appeared in 3 vols. in the Harvard Oriental Series (vols. 33-35, 1951, vol. 36, 1957; serving as an Index to the tr. was prepared by Johannes Nobel out of the material left by Geldner himself). See *Nobel*.

GEROW, EDWIN (1931-). An American Indologist, who is Frank L. Sulzberger Professor of Civilizations and Professor of Sanskrit Language and Literature, University of Chicago. His works are: *A Glossary of Indian Figures of Speech* (Columbia University, 1971), *Śrī Studies in the Language and Culture of South Asia* (1973; Co-editor), *The Literatures of India, an Introduction* (1974; Co-editor) and *Indian Poetics* (1977). Work is in progress on ed. and tr. of Appaya Dīkshita's *Vṛittivārttika*; ed. and tr. of *Vedaratnāvalī* by Vishṇudāsāchārya and *The Theory and Practice of the Traditional Sanskrit Education*. He has written a number of articles and Notes : the chief ones being "Notes and Appendices for S.K. De, *Sanskrit Poetics as a Study of Aesthetics* (1963)", "Renou's Place in the Vedic Exegetical Tradition" (1968), articles on classical Indian authors in *The Penguin Companion to Literature* (vol. 4, 1969), "Indian Government Policy as it Affects Sanskrit Education" (1973), "Kālidāsa" (in Encyclopaedia Britannica 15th ed.), Sanskrit Poems, selected and tr. in *Elek Book of Oriental Verses* (1979), "Plot Structure and the Development of Rasa in the *Śakuntalā*, Pt. I, JAOS, 99; Pt. II, 100), "Dayananda on Kalmasañjña", "Mālavikā and Agnimitra" and "Urubhaṅga : The Breaking of the Thighs" (tr. and notes).

GETTY, ALICE. A foreign scholar, whose chief works are : *Gaṇeśa* (1972) and *The Gods of Northern Buddhism* (1978).

GHANAŚYĀMA (ĀRYAKA). A Sanskrit writer, minister of the king Tukoji of Tanjore (*r.* 1728-35) and author of *Veṅkaṭeśa-charita* (a poem narrating the story of Lord Veṅkateśvara of Tirupati), *Ābodhākaram* (narrating the stories of Nala, Kṛishṇa and Hariśchandra simultaneously), *Kalidūshaṇa* (a poem which can be read both in Sanskrit and Prakrit), *Prachaṇḍarāhūdaya* (an allegorical play, refuting the views put forth in the play *Saṅkalpasūryodaya* of Veṅkaṭanātha Vedāntadeśika), *Ḍamarūka* (a *Prahasana*, which is a collection of select scenes), *Madana-sañjīvana* (a Bhāṇa), *Ānanda-sundarī* (a Sattaka) and of comms. on *Śakuntalā*, *Mahāvīra-charita*, *Veṇīsaṁhāra*, *Bhojachampū*, *Daśakumāra-charita* and *Uttararāma-charita* (written in a single night of Rāmanavamī). He also completed the drama *Mahāvīra-charita* by adding the last two Acts; his *Navagraha-charita* is a Saṭṭaka in Prakrit. In all he is said to have composed 64 works in Sanskrit, 20 in Prakrit and 25 in other dialects. His wives Sundarī and Kamalā wrote a comm. on *Viddhaśālabhañjikā* (q.v.).

GHĀSĪRĀMA. A modern Arya-samajist scholar, who tr. Dayananda Sarasvatī's *Ṛigvedādi-bhāshya-bhūmikā* into English. He also tr. into English the Hindi comm. of *Iśopanishad*, prepared by Mahātmā Nārāyaṇa Svāmī.

GHATAGE, A.M. A modern writer, whose

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chief works are: *Mahārāshṭrī Language and Literature* (1936), *Introduction to Ardha-Māgadhī* (1941), *Repetition in Prakrit Syntax* (1939) and *Kahāṇayatigaṁ—A Prakrit Reader* (Kolhapur, 1951); his articles are: 'Instrumental and Locative in Ardhamāgadhī' (1937) and 'A Locative Form in *Paŭmachariya*' (1957). He ed. *An Encyclopaedic Dictionary of Sanskrit on Histotrical Principles* (Vol. I, Pts. 1,2, Poona, 1976).

GHAṬAKARPARA. Traditionally one of the *Nava-ratnas* in the court of Vikramāditya and author in Sanskrit of *Ghaṭakarpara-kāvya* (q.v.), a lyric poem. See *Ghaṭakarpara-kāvya*.

GHAṬAKARPARA-KĀVYA. A Sanskrit poem, attributed to a poet named Ghaṭakarpara; some think that it was composed by Kālidāsa.

It describes in 22 stanzas a message which a young wife sends through the cloud to her absent husband at the beginning of the rains. It thus describes a situation, the reverse of that depicted in the *Meghadūta* (q.v.). The poem owes its title to the fact that the poet, at the close, offers to carry water in a broken jar for anyone who can surpass him in *Yamakas* and alliterations.

GHĀṬE, V.S. A Sanskrit scholar, whose chief work: *Lectures on the Ṛigveda* (1915; a collection of 13 lectures delivered by the author in the Bombay University) presents original and critical discussion on all the aspects of *Ṛigveda*; the book has been tr. into Hindi by Delhi University in 1976. Ghāṭe's other chief work is *Vedānta*.

GHOSH, B.K. A modern Sanskrit scholar, whose chief work is: *Linguistic Introduction to Sanskrit*. See *Geiger*.

GHOSH, J.C. An Indian scholar, whose chief works are the study of the historical data of *Udayasundarī-kathā*, *An Epitome of Jainism* (Calcutta, 1917; jointly with Nahar) and an article 'Erānamśā and Subhadrā.

GHOSH, M.M. An Indian scholar, whose chief works are the Eng. tr. of *Nāṭyaśāstra*, a new ed. of *Karpūramañjarī* (Calcutta, 1934, with a long Introduction) ed. and Eng. tr. of Ramatarkavāgīśa's *Prakṛita-kalpataru* (Calcutta, 1954) and an article 'Māhārāshṭrī—a later phase of Śaurasenī' (1933).

GHOSHAL, SARAT CHANDRA. A modern scholar, whose chief works are : Eng. trs. of *Dravyasaṅgraha* (Arrah, 1917) and of *Parikshāmukham* of Māṇikyanandi (Lucknow, 1940); his expositions have enabled Jainism to find a creditable place in some of the important histories of Indian Philosophy.

GHULE, KṚISHṆA SHĀSTRĪ. A modern Indian scholar, whose chief work is *Ghule Lekha Saṅgraha*, dealing with Śaivism.

GHURYE, G.S. A modern scholar, whose chief works are: *Caste and Races in India* (London, 1932), *Religious Consciousness*, and *Indian Costume* (Bombay, 1951); he has written articles on Purāṇic studies, in which he has criticised the views of Pargiter.

GILDEMEISTER, JOHANNES GUSTAV (1812-90). A German Indologist, who was equally at home in Semitic as well as Sanskrit studies. In Bonn, he obtained his doctorate for a thesis "On Indian matters as made known by Arab writers". In 1844 he was appointed Associate Professor in Bonn; in 1859 he became full Professor and lectured there till 1889. In 1841, he ed. Kālidāsa's *Meghadūta* and *Śriṅgāra-tilaka*, together with a Latin glossary. He planned a bibliographical survey of all Indological publications and brought out the first part in 1847: *Bibliothecae Sanskritae sive Recensus librorum Sanskritorum hucusque typis vel lapide ex scriptorum*

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critici specimen. This reference book is still useful today to look up older Sanskrit prints. He also revised Lassen's "Anthologia Sanscritica", 1865, a second edition of which appeared in 1868.

GIRIDHARA ŚARMĀ. A Sanskrit poet, who tr. the *Rubaiyat* of Omar Khayyam into Sanskrit under the title: *Amara-sūkti-sudhākara* (1929).

GIRIDHARA SHARMĀ CHATURVEDĪ. A modern Sanskrit scholar, who has examined in a Sanskrit essay the modern theory of evolution as discernible in the Purāṇas.

GIRNAR INSCRIPTION. A Sanskrit inscription of Mahākshatrapa Rudradāman I, carved on a rock at Girnar near Junāgarh in Kathiawar; it celebrates an event of about A.D. 150. It is a high-flown Sanskrit prose composition.

GĪTĀ. (Full title *Bhagavadgītā* or 'The Song of the Lord'). Kṛishṇa's discourse to Arjuna on the battlefield, it forms part of the *Mahābhārata* (Bk. VI, Chaps. 25-42). It consists of about 700 verses divided into 18 chapters.

When the hosts of the Kauravas and the Pāṇḍavas are drawn up in array against each other, Arjuna, touched with compunction for the slaughter on both sides and reluctant to fight his own kinsmen in the opposite camp, appeals to Kṛishṇa for guidance; hence Kṛishṇa's discourse. Krishṇa exhorts and encourages Arjuna to fight his own kinsmen as a duty or *dharma*. See *Mahābhārata* for full story.

The *Gītā* does not give a cut-and-dried system of philosophy or formal theology but deals with all the major problems thereof, such as the soul, the Absolute God, creation and perfection. A manual of spiritual discipline, it discusses the path of devotion to the personal God (*bhakti-yoga*), philosophical discrimination (*jñāna-yoga*), right activity (*karma-yoga*), and concentration (*rāja-yoga*). It emphasises, however, the performance of duty following one's inborn nature (*dharma*) by those still identified with the body and the world. Such duty must be performed in a detached spirit, the doer surrendering the results to God. Relinquishment of duty is prescribed only for those who have realized the world's unreality. A very popular book among the Indians and highly praised by western scholars, it contains suggestions which help man in solving the various problems of practical life.

Of the several comms. on the *Gītā* by Indian writers, the chief ones are by Śaṅkara, Rāmānuja, Madhva, Vallabha, Nimbārka and Jñāneśvara. Of the modern commentators, the chief are Bāl Gangādhar Tilak, Śrī Aurobindo and Mahātmā Gāndhī.

There are differences of opinion about the *Gītā* being a genuine part of the original *Mahābhārata*. The adherents of the view that it is a later addition to the epic hold that the original *Gītā* must have been composed as early as the 2nd cent. B.C. and assumed its present form in the early centuries of Christian Era.

GĪTĀ-BHĀSHYA. A Sanskrit comm. on the *Gītā* by Rāmānuja (q.v.).

GĪTA-GOVINDA. A Sanskrit devotional lyric by Jayadeva (fl. 12th cent.) in praise of Lord Kṛishṇa, which consists of 12 cantos and 24 ashṭapadīs. Jayadeva's wife Padmāvatī danced with Jayadeva in accompaniment to his tunes.

The poem describes in a very attractive style the erotic sports of Kṛishṇa and Rādhā at Vṛindāvana. Rādhā's separation, Kṛishṇa's sports with other cowherd women, Rādhā's anguish, her yearning for union and jealousy, request to Kṛishṇa by Rādhā's friend, Kṛishṇa's return, penitence and appeasement of Rādhā, and finally the blissful reunion—all are described in the poem. The various stanzas are accompanied by indications as

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regards the *tāla* and *rāga* ; the work is a blending of the stanzas that are to be recited and those to be sung. Jayadeva's style is very simple ; his poetry is the best specimen in the whole of Sanskrit literature of complete harmony in sound and sense.

The form of the poem is extremely original and so it has been variously styled as a pastoral (Jones), a lyric drama (Lassen), a melodrama (Pischel), an opera (Levi), and a refined Yātrā (von Schroeder). It soon became so popular that it inspired many other works of similar nature. There are over forty comms. on this work produced in different parts of India, which testifies to its wide popularity.

GĪTĀLAṄKĀRA. A Sanskrit work on music, attributed to Bharata (q v.), which consists of 15 chapters and deals with the topics : *Gīta-lakshaṇa*, *Kaṇṭha-śuddhi*, *Gīta-dosha*, *Svara-lakshaṇa*, *Grāma*, *Mūrchhanā*, *Tāna*, *Mātrā*, *Laya*, *Sthāna-lakshaṇa*, *Yati*, *Āsya*, *Rasa*, *Varṇa* and *Bhāshā-lakshaṇa*.

GLASENAPP, OTTO MAX HELMUTH VON (1891-1963). A German Indologist, who was born in Berlin, where his father was Vice-President of the German State Bank. In 1914, he obtained his doctorate on a thesis : The doctrine of Karma in Jaina philosophy, the Eng. tr. of which appeared in Bombay, 1942. In 1918, he wrote another thesis on Mādhava's philosophy of Vaishṇava faith. From 1928 he was Professor in Koenigsberg and thereafter held the chair for Indology and Comparative Religion at the University of Tuebingen till 1959. He continued giving lectures as Professor Emeritus till his death after a traffic accident.

Glasenappa travelled extensively in India and described these journeys in his autobiography *Meine Lebensreise* (1964). In his *Indische Welt* too, he described his personal observations on the twofold faces of Mother India, as he called the glory and poverty of India.

Glasenapp wrote on the three great religions of India; *Der Hinduismus* (1922). *Der Jainismus* (1925) and *Der Buddhismus in Indien und im Fermen Osten* (Buddhism in India and the Far East; 1936). These three works are considered the best general surveys of their kind in Germany.

Glasenapp's other works are : *The Doctrine of Vallabhāchārya* (Eng. tr. 1959), *Die Philosophie der Inder* (1949), a study of the philosophy of the *Yogavāśishṭha* and the *Adhyātma Rāmāyaṇa* (1951), a study of the development of Buddhist Dharma theory, "Stages in the Development of Indian Thought" (1946) and a monograph on Śaṅkara (1954). His works on religion are *Brahma und Buddha* (1926, rev. ed. 1943 as *Die Religionen Indiens*), "Immortality and Deliverance in Indian Religion" (1938), "The Religions of Mankind, their Contrasts and Correspondences" (1954), "Kant and the Religions of the East" (1954) and "India as seen by German Philosophers" (1958). His *Die Literaturen Indiens* (Indian Literatures) was first pub. in 1929; a rev. ed. appeared in 1961. Glasenapp wrote the chapters on Sanskrit literature and on the literature in modern languages in Northern India, viz, Hindi, Bengali, etc. W. Geiger and H. Bechert contributed the chapter on Singhalese literature and that on the literature in Dravidian languages is by H W. Schomerus. On Glasenapp's 70th birthday, a commemoration volume was presented to him: "Von Buddha zu Gandhi". It contains a number of Glasenapp's papers, and a bibliography is appended.

GNOLI, RANIERO. A modern Italian Indologist, whose chief works are an excellent ed. of the Ist Chap. of the *Pramāṇavārttika* under the title *The Pramāṇavārttikam of Dharmakīrti* (Rome, 1960) and *Aesthetic Experience according to Abhinavagupta* ; he has also ed. the *Tantrasāra* of Abhinavagupta, with tr. and notes.

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GOBHILA. A Sanskrit author of the celebrated *Gobhila-gṛihya-sūtra* and a *Gobhila-smṛiti*; his date is uncertain.

GOBHILA-GṚIHYASŪTRA. See *Gṛihyasūtra.*

GODA VARMĀ, YUVARĀJA (1800-51). Prince of Cranganore, who was proficient in Śāstras and Kāvyas. His best-known work is *Rasasadana-bhāṇa*, a monologue; his *Rāmacharita*, a poem, was completed by Kochchuṇṇi Tampurān (1855-1926), who wrote also Goda Varmā's life in *Vidvad-Yuvarāja-charita*. Kochchuṇṇi Tampurān's poem, *Tripuradahana* shows exquisite poetry.

GODABOLE, N.B. A Sanskrit scholar, whose chief works are : the ed. of *Mṛichchhakaṭika* (1 896), ed. of *Meghadūta* (with the comm. of Mallinātha), ed. of *Śakuntalā* (along with K.P. Parab; with the comm. of Rāghavabhaṭṭa; 1883) and ed. of *Ratnāvalī* (along with K.P. Parab).

GODĀVARA MIŚRA. A Sanskrit writer on Yoga, who was Rājaguru and Mantrī of Gajapati Pratāparudra of Orissa (*r.* 1497-1540) and was author of *Yoga-chintāmaṇi*, a compendium based on the principles and practices of Yoga as enjoined by Patañjali, Vyāsa, Vāchaspati and Bhoja.

GODDARD, D. An American Indologist, whose chief works are : *The Buddha's Golden Path* and *Buddhist Bible* (1956).

GODE, P.K. A modern scholar, who has made original contributions to the Sanskrit studies in several volumes under the titles: *Studies in Indian Literary History* and *Studies in Indian Cultural History*; his chief studies are on the dates of the various commentators of the *Vāsavadattā*, on the Bharata and Ādibharata problem, on the date of the *Bhāgāvata* and of the *Kālikā-purāṇa*. He compiled several descriptive catalogues of MSS. on Alaṅkāra, Saṅgīta, Nāṭya, Kāvya, etc.

GOETZ, HERMANN (1898-1976). A German Indologist, who was one of the pioneers in the field of Indian art and cultural history. He was born in Karlsruhe, where his father had founded a museum for applied art and handicrafts. After working as assistant in the Indian Department of the Berlin Museum for Ethnology and as a Conservator in the Kern Institute, Leyden, he came to India in 1936. In 1940 he worked on a special assignment of the Archaeological Survey of Chamba State. For a decade he was Curator of the Museum of Baroda, the Bulletin of which he edited from 1945-54. In 1953, Geotz was invited by the Indian Government to build up the National Gallery of Modern Art. In 1958, he was called by the Maharaja of Baroda to build up the Fateh Singh Museum. In 1961, he became Honorary Professor at the South Asia Institute of Heidelberg University; for 10 years he was Head of the Department of Art of South Asia.

Goetz pub. 30 books, 400 papers, and more than 100 book-reviews. His chief works are: *Epochen Indischer Kultur* (Epochs of Indian Culture; Berlin, 1930), *Geschichte der Indischen Miniaturmalerei* (History of Indian Miniature Painting; Leipzig, 1934), *The Art and Architecture of Bikaner State* (Oxford, 1955), *The Early Wooden Temples of Chamba* (Leiden, 1955), *Geschichte Indiens* (History of India; Stuttgart 1962). Goetz's book : *Fuenf Jahrtausende Indischer Kunst* (5000 Years of Indian Art) in the series "Art of the World" has been translated into 14 languages. An excellent view of style and way of studies may be had from the 16 essays which the South Asia Institute, Heidelberg compiled under the heading *Studies in the History of Art of Kashmir and the Indian Himalaya* (Wiesbaden, 1969), edited as a memory of Goetz's 70th birthday. He died in Heidelberg.

GOGERLY, DANIEL JOHN (1792-1862). A Wesleyan missionary, whose chief works are :

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tr. of portion of *Khuddaka-pāṭha*; tr. of *Pātimokkha* and ed. and tr. of *Setubandha*; his collected articles on Pali Literature have been pub. in two volumes, under the title *Ceylon Buddhism, being the collected writings of Daniel John Gogerly* (Colombo, 1908).

GOKHALE, BALKRISHNA GOVIND (1919-) A scholar, whose chief works are: *The Story of Ancient India* (1947), *Buddhism and Aśoka*, *Ancient Indian History and Culture*, *Indian Thought Through the Ages*, *Samudra Gupta, Life and Times*, *Aśoka Maurya*, *Buddhism in Maharāshtra—A History* (1976), *Bharatavarsha, A Political and Cultural History of India* (1982) and *Asian Studies* (Pt. I, 1966 ; Pt. II 1971 ; the last work ed.). He has has also written over 80 rescarch papers. He is at present Professor of History and Director of Asian Studies Program, Wake Forest University, Winston-Salem, U.S.A.

GOKHALE, R.V. A modern Sanskrit writer, who rendered into Sanskrit the Persian classic, *Gulistān* under the title *Pushpodyāna* (Belgaum, 1935, in two parts).

GOKHALE, V.V. (1901-). A modern scholar, who pub. fragments of the Sanskrit text of Asaṅga's *Abhidharma-samuchchaya* (1947), a work of the Yogāchāra school. Jointly with D.D. Kosāmbī, he ed. *Subhāshita-ratna-kośa*, which has been pub. in the Harvard Oriental Series.

GOKULA. See *Utprekshāvallabha*.

GOKULANĀTHA. A Sanskrit writer of Mithilā, who was patronised by king Fateh Sāha of Śrīnagar (1615). He is the author of *Amṛitodaya* (a five-act allegorical drama depicting the progress of Jīva from creation to annihilation), *Mudita-madālasā* (in 7 acts on the marriage of Madālasā), *Ekāvali* (on metrics), *Śivastuti* (poem), *Kundakādambarī* (a poem in memory of his daughter Kādambarī) and *Rasamahārṇava* (a comm. on *Kāvya-prakāśa*). He died at the age of 90 at Kāśī.

GOKULANĀTHA UPĀDHYĀYA (fl. 18th cent.). A Sanskrit author of *Vivaraṇa*, a comm. on the *Kavya-prakāśa* (q.v.).

GOLDMAN, ROBERT PHILIP (1942-). An American Indologist, who is Professor of Sanskrit and Chairman: Department of South and Southeast Asian Studies, University of California, Berkeley. His chief works are: *Gods, Priests, and Warriors: the Bhārgvas of the Mahābhārata* (1977), *Devavāṇi-praveśikā: An Introdnction to the Sanskrit Language* (Berkeley, 1980; with Sally J. Sutherland), *The Rāmāyaṇa of Vālmīki: An Epic of Ancient India, Bk. I: Bālakāṇḍa* (1985), *The Rāmāyaṇa of Vālmīki, Bk. II: Ayodhyākāṇḍa* (1985), *The Rāmāyana of Valmiki, Araṇyakāṇḍa* (Princeton University Press; in press); the last two *Kāṇḍas* are tr. by Sheldon Pollock and ed. by Goldman.

He has published some 15 research articles and about 10 book reviews. His articles are: "Vālmīki and the Bhṛigu Connection", "Matricide, Renunciation, and Compensation in the Legends of Two Warrior Heroes of the Sanskrit Epics" and "Issues in the Translation of Sanskrit Epic: The Case of the Vālmīki Rāmāyaṇa". He is preparing a fully annotated new English translation of the *Vālmīki Rāmāyaṇa* of which he is the Director and General Editor.

GOLDSCHMIDT, S. A German Indologist, whose chief work is the ed. and German tr of the Prakrit epic, *Setubandha* (Strassburg, 1880-84). The word-index was prepared by Paul Goldschmidt and the editor.

GOLDSTUECKER, THEODOR (1821-72). A German Indologist, who penetrated into the *Mahābhāshya* without the help of Pandits and stressed the importance of indigenous traditions and learning. In 1851, he became

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Sanskrit Professor at the University College in London, a post he held till his death. His first work was a German tr. of the drama *Prabodha-chandrodaya*. H.H. Wilson entrusted him with the third edition of his dictionary; it was planned on a grand scale, but was never completed. At Goldstuecker's initiative a "Sanskrit Text Society" was founded; their first pub. was Goldstuecker's *Jaiminīya-nyāyamālā-vistara* (London, 1865-67). The ed. of the *Mahābhāshya*, begun by Goldstuecker, appeared after his death in 1874. In 1861, he ed. *Mānava Kalpasūtra*, with a comm. of Kumārilsvāmin; preface to this work, *Pāṇini, His place in Sanskrit Literature*, appeared as a separate work (London and Berlin, 1861). He also studied Hindu Law and he was often consulted on legal matters by the British Government. He wrote: *Sanskrit and Culture* and made a study of the twin-gods, the Aśvins. After his death, two vols. *Literary Remains of the late Theodor Goldstuecker* appeared in London in 1879. His complete critical tr. of the *Mahābhārata* was unfortunately not published.

GOLE, SUSAN. An American Indologist, whose chief work is : *Early Maps of India* (New York, 1976).

GOMBRICH, RICHARD FRANCIS (1937-). An English Indologist, who is at present Professor of Sanskrit, University of Oxford. His chief works are: *Precept and Practice: Traditional Buddhism in the Rural Highlands of Ceylon* (Oxford, 1971), *The Perfect Generosity of Prince Vessantara* (joint author with Margaret Cone; Oxford, 1971), *On Being Sanskritic: A Plea for Civilized Study and the Study of Civilization* (Oxford, 1978), *Buddhist Studies in Honour of Walpola Rahula* (ed. jointly, 1980), *The World of Buddhism* (ed. jointly with Heinz Bechert, 1984), *Buddhist Studies in Honour of Hammalava Saddhatissa* (ed. jointly, 198-), *Theravāda Buddhism from Ancient Benares to Modern Colombo: A Social History* (in press). He has pub. more than 30 articles and many book reviews.

GOMMAṬA-SĀRA. Same as *Pañchasaṅgaha* (q.v.). A Jaina Prakrit work, so called, because it contains the essence (*sāra*) of the Jaina doctrine for Gommaṭarāya, i.e., Chāmuṇḍarāya.

GONARDĪYA (fl. probably 2nd cent. B.C.). Appears to have been an authoritative Sanskrit grammarian, whose name has been mentioned in the *Mahābhāshya* (q.v.) several times. Some scholars are of the view that it was the name assumed by Patañjali himself, who belonged to the place called Gonarda.

GONC, KLARA. A modern Indologist of Yugoslavia, who has tr. Śūdraka's *Mṛichchhakaṭika* into Slovenian for the Croatian National Theatre.

GONDA, J. (1905-). A celebrated Indologist, who was born at Gouda, Netherlands. He is retired Professor of Sanskrit and Indian Culture, Utrecht University. He is now Editor of the *History of Indian Literature* (HIL) (Harrassowitz, Wiesbaden) and of the section India of *Handbuch der Orientalistik* (Brill, Leiden). Most of his publications are on Indian (mainly Vedic) religion, Indian linguistics and philology. His chief works are: *Javanese Brahmāṇḍa Purāṇa* (2 vols., 1933), *Javanese Bhīshma-Parvan* (1936), *Remarks on the Similes in Sanskrit Literature* (Leiden, 1949), *Ancient Indian 'Ojas' 'Aujos' and the Indo-European nouns in -es-/-os, Character of the Indo-European Moods, Elementary Grammar of the Sanskrit Language* (in Eng. tr.), *Remarks on the Sanskrit Passive* (1951), *La place de la particule Negative na dans la Phrase en Vieil Indieh* (1951), *Sanskrit in Indonesia* (Nagpur, 1952), *Remarques sur la Phrase active—et Moyenne en Langue Sanscrite, Ancient Indian Kingship from the Religious Point of View* (Leiden, 1966),

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Vishṇuism and Śivaism, Change and Continuity in Indian Religion (The Hague, 1965), and a paper 'Old Javanese Agastya Purāṇa'.

In the Vedic field, his works are : *Maṇḍūka-sūkta in Ṛigveda* (1948; in this he asserted that the original spirit of all Vedic words is mixed with magic and religion), *Notes on Brahmaṇ* (1950; study of the word Brahma), *Four Studies in the Language of the Ṛigveda* (study of four words), Eng. tr. of *Ṛigvidhāna*, *Eye and Gaze in the Ṛigveda*, *Aspects of Early Vishṇuism* (1954; study of the Vedic Vishṇu), *Some Observations on the Relations between 'Gods' and 'Power' in the Veda, etc.* (1957; discussion on Vedic deities), *The religionen Indians-I-Veda unt Alterer Hinduismus* (a collection of essays on Vedic religion), *The Vedic God Mitra* (1972), *Vedic Literature* (HIL, I, 1, Wiesbaden 1975), *The Dual Deities in the Religion of the Veda* (Amsterdam Academy, 1974), *Loka, World and Heaven in the Veda*, *The Sarvajña*, *Stylistic Repetitions in the Veda*, *Epithets in the Ṛigveda*, *The Vision of Vedic Poets*, *the Meaning of Sanskrit term Dhāman*, *Triads in the Veda* (1976), *Mediaeval Religious Literature in Sanskrit* (HIL, II, 1; 1977), *The Ritual Sūtras* (HIL I, 2; 1977), *Hymns of the Ṛigveda not employed in the solemn rituals* (Amsterdam Academy, 1978), *Mantras in the Agnyupasthāna and Sautrāmaṇi* (1980), *The Praugaśastra* (1981), *The Vedic Morning Litany* (1981), and *Pūshan and Sarasvatī* (1985).

Gonda's *Aspects of Early Vishṇuism* is of very great value in elucidating benevolent traits of Vishṇu's nature by virtue of which he was destined to rise to the supreme position in Hinduism.

His editing of *History of Indian Literature* is a monumental work.

GOṆIKĀPUTRA. An ancient Sanskrit grammarian mentioned by Patañjali in his *Mahābhāshya* (q.v.); some scholars identify him with Patañjali himself.

GOONERATNE, E.R.J. A Ceylonese Indologist, whose chief works are: Eng. tr. of *Aṅguttara-nikāya* (1913), ed. of *Dhātukathā*, *Study of Pajjamadhu* (1887), ed. of *Telkaṭāhagāthā* (1884) and ed. of *Vimānavatthu* (1886).

GOOSSENS, ROGER. A modern Belgian scholar, whose chief work is a thesis of Greek and Vedic mythology with special reference to Rudra-Śiva.

GOPADEVA. A modern Sanskrit scholar of Hyderabad, who tr. the *Ṛigvedādi-bhāshya-bhūmikā of* Dayānanda, Sarasvatī (q.v.) into Telugu.

GOPĀL VEDĀLAṄKĀR. A modern Sanskrit scholar of Hyderabad, whose special study is on Māgha and Bhāravi.

GOPĀLA BHAṬṬA (fl. 16th cent.). A South Indian Brāhmaṇa, a follower of Chaitanya and a prominent figure in the history of Bengal Vaishṇavism. One of the six Gosvāmins of Vṛindāvana, he is the author in Sanskrit of *Haribhakti-vilāsa* (q.v.); *Satkṛiyāsāra-dīpikā*, dealing with sacraments, is also attributed by some scholars to him.

GOPĀLA BHAṬṬA (fl. 18th cent.). A Sanskrit writer (son of Harivaṁśa Bhaṭṭa) and author of *Sāhitya-chūḍāmaṇi* (a comm. on *Kāvya-prakāśa*) and *Rasa-taraṅgiṇī* (a comm. on Rudrabhaṭṭa's *Śṛiṅgāra tilaka*).

GOPĀLA-CHAMPŪ. A Sanskrit work in mixed prose and verse by Jīva Gosvāmin (q.v), which is based on the tenth canto of the *Bhāgavata* (q.v.). The work, completed in 1588, describes Kṛishṇa's early childhood and youth in a rhetorical style.

GOPĀLA CHARAṆA DĀSA ŚĀSTRĪ (1895-1978). A Sanskrit poet, whose chief work: *Harivaṅgvicharaṇa-kāvya*, a *Mahākāvya* in 49 cantos (published in two volumes), gives a

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detailed account of Srī Svāmi Nārāyaṇa's life and teachings and narrates the background for the rising of a new religion in Gujarat in about 1800 A.D. His style reminds one of the great Purāṇas.

GOPĀLĀCHARIAR, A.V. (fl. early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, who was a native of Tiruchirapalli. His *Sandeśadvaya-sarasvādini* gives a detailed comparative study of the *Megha-sandeśa* and the *Haṁsa-sandeśa*.

GOPĀLĀCHĀRYA UTGIKAR. A Sanskrit writer of Mahārāshṭra, who is the author in prose of the *Pūrṇakathā-taraṅgiṇī* (Part I, Bombay, 1917).

GOPĀLA DĀSA (fl. 16th cent.). A Sanskrit writer, whose *Vallabhākhyānaka* treats of the life of Vallabhāchārya (q.v.).

GOPĀLA IYENGAR, A. See *Yaduvṛiddha-sauhārda*.

GOPĀLAKṚISHṆA BHAṬṬA (fl. 14th cent.). Author of *Rasendra-sāra-saṅgraha* (q.v.), an Āyurvedic treatise in Sanskrit.

GOPĀLA KṚISHṆA BHAṬṬA. A Sanskrit poet, whose *Jhānsī-Lakshmībāī* (Udupi, 1959) in 2 cantos treats of the heroic life of the Rani of Jhansi, who died fighting the British.

GOPĀLANĀRĀYAṆA BAHURA. See *Udayarāja*.

GOPĀLA PILLAI, N. A Sanskrit writer of Kerala, who has tr. into Sanskrit Kumāran Āśan's Malayalam poem under the title: *Sītā-vichāra-laharī* (1979), which has a Sanskrit commentary by D. Dāmodara Pisharoti.

GOPĀLA ŚĀSTRI. (fl. 20th cent). A modern Sanskrit writer, whose *Atirūpa-charita*, a romance, was pub. in the *Sahridayā*, Śrīraṅgam.

GAPĀLA ŚĀSTRĪ DARŚANAKESARĪ (1892-1983). A Sanskrit scholar, who devoted all his life to the spread of Sanskrit language. A great exponent of Pāṇini's method of grammar, he wrote many works for easy learning of Sanskrit grammar. A teacher of grammar and philosophy at Kashi Vidyapith, Varanasi, he was Acharya for 12 years of the Badrinath Mahavidyalaya, Joshimath. He wrote many works, of which *Pāṇinīya-prabodha* and *Pāṇinīya-nāṭakam* (Varanasi, 1964) are important. In his Sanskrit drama, Darśanakesarī employs Bhojpuri in place of traditional Prakrit.

GOPARĀJU RĀMA. A Sanskrit scholar, who has ed. *Kāvya-prakāśa* (1976), *Kāvya-prakāśa-darpaṇa* (1979) by Viśvanātha and *Haravijaya* by Ratnākara (vols. I-II, 1982-83).

GOPATHA-BRĀHMAṆA. See *Brāhmaṇa*.

GOPENDRA TIPPA BHŪPĀLA (fl. 15 cent.). A scion of the Sāluva dynasty of Vijayanagara and author in Sanskrit of *Tāladīpikā*, a work on music (in three chapters) on Mārga and deśī Tālas, and of a comm. on Vāmana's *Kāvyālaṅkāra-sūtra-vṛitti* (q.v.).

GOPEŚVARA (fl. 18th cent.). A Sanskrit philosopher of the *Śuddhādvaita* school, who was honoured as 'Sarvajña', and who wrote the comm. *Raśmī* (on the comm. *Prakāśa* of Purushottama on *Aṇubhāshya*) and *Bhaktimārtaṇḍa* (analysing the doctrine of Bhakti).

GOPIKĀMOHAN BHAṬṬĀCHĀRYA (1930-). A Sanskrit scholar, whose chief works are: *Studies in Nyāya Vaiśeshika*, ed. of *Jñāna-lakshaṇā-vichārarahasya* (a work on Indian logic), ed. of *Meghadūta-ṭīkā* of Krishṇapati, *Some Problems of Indian Logic in Historical Perspective* and *Navya-Nyāya* (1978).

GOPINĀTHA BHAṬṬĀCHĀRYA. A modern scholar, who has ed. Annam Bhaṭṭa's

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Tarka-saṅgraha and *Dīpikā*.

GOPĪNĀTHA CHAKRAVARTIN. (fl. *c.* 15th cent.). A Sanskrit dramatist and author of a *Prahasana*: *Kautuka-sarvasva* (q.v.), composed for the Durgā-pūjā festival of Bengal.

GOPĪNĀTHA KAVIRĀJA (1887-1976). An eminent scholar of Sanskrit literature, Indian philosophy and Tantra, who, despite heavy odds in life, was appointed Principal of Government Sanskrit College in 1923 and occupied this post for 14 years. He had also made a deep study of English, French and German literatures. Besides his 11 Bengali works, his works in English are: *A Catalogue of Sanskrit Manuscripts acquired for the Sanskrit College, Benares during 1918-1919*, *A Descriptive Catalogue of Mīmāṁsā Manuscripts in the Sanskrit College, Benares with Introduction* (1923), *Bibliography of Nyāya-Vaiśeshika Literature* (1961) and *Aspects of Indian Thought* (Burdwan University, 1966). His Hindi works are: *Bhāratīya Sanskṛiti aur Sādhanā* (2 Pts., 1963), *Kāśī ki Sārasvata Sādhanā* (1965), *Tantrik Sanskṛiṭi*, *Tantrika Vāṅmaya meṅ Śāktadṛishṭi* (1965) and *Tantrik Literature*. He was awarded the titles of 'Mahāmahopādhyaya' and 'Padmavibhūshaṇa'.

GOPĪNĀTHA RAO, T.A. A modern scholar, whose chief work is *Elements of Hindu Iconography* (2 Vols., Travancore, 1914).

GORRESIO, GASPARE (1808-91). An Italian Indologist, whose chief work is the ed. and tr. into Italian of the *Rāmāyaṇa* (1843-67).

GOŚRĪNAGARA-VARṆANA (Description of the City of Cochin). A descriptive Sanskrit poem by Nārāyaṇa Bhaṭṭa (q.v.), in which the harbour city of Cochin with its tall spires and varied wares, the ships, the foreigners, the busy markets—is graphically described in enchanting expression.

GOSWAMI, BHAGABAT KUMĀR. A modern scholar, whose chief work is *The Bhakti Cults in Ancient India* (Calcutta, 1922).

GOSWAMI, K.G. An Indian scholar, whose chief work *A Study of Vaishṇavism* (1956) deals with the chequered history of the Vaishṇava religion in the light of epigraphic, numismatic and other archaeological material.

GOTAMA (fl. *c.* 500 B.C.). Also called Gautama, he is the author of *Nyāya-sūtra* (q.v.), the earliest Sanskrit treatise on Nyāya philosophy.

GOTHONI, RENE (1950-). A Finnish scholar, whose special field of study is the Buddhist monastery.

GOTSHALK, RICHARD. A foreign Indologist, whose chief work is: *Bhagavadgītā* (tr. and comm.; 1985).

GOUDRIAAN, T. A Dutch Indologist, who in collaboration with S. Gupta and D.G. Hoens, has pub. a book *Tantrism* (1978). He is at present working on 'Problems of Balinese Religious Literature in Sanskrit' and with S. Gupta on 'Tantric Literature'.

GOUGH, ARCHIBALD EDWARD. An Indologist, whose chief works are: *The Philosophy of the Upanishads* (London 1882) and Eng. tr. of *Sarva-darśana-saṅgraha* by Mādhava-Sāyaṇa (jointly with E.B. Cowell).

GOVARDHANA (fl. 12th cent.). Author of the Sanskrit lyric poem *Āryā-saptaśatī* (q.v.), he was son of Nīlāmbara Somyajin, had a brother Balabhadra and a pupil Udayana. He enjoyed the patronage of king Lakshmaṇasena of Bengal (*r.c.* 1185-1205). According to Jayadeva, whom he mentions in his *Gītagovinda*, none could match Govardhana in erotic compositions,

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GOVINDA (fl. middle of 16th cent.). A Sanskrit writer, son of Keśava and author of *Kāvya-pradīpa* (q.v.), a work on poetics.

GOVINDA-BHĀSHYA. An original Sanskrit comm. by Baladeva Vidyābhūshaṇa (q.v.) on the *Brahma-sūtra* (q.v.). The comm. was written because the followers of Rāmānuja, Nimbārka and Vallabhāchārya tauntingly said that while each of the older Vaishṇava sects had their special Bhāshyas on the *Brahma-sūtra*, the followers of Chaitanya had none. According to this work, the individual is different from God. It is one of those works, which furnish the philosophical basis for the Vaishṇavas of Bengal.

GOVINDA BHAṬṬA (fl. 17th cent.?). A Sanskrit writer, whose *Rāmachandra-yaśaḥ-prabandha* describes the life of king Rāmachandra of Bikāner.

GOVINDĀCHĀRYA SVĀMIN. A. A modern scholar whose chief work is: Life of *Rāmānujāchārya* (Madras, 1906); he wrote also articles on Pañcharātra literature and on Vasudeva.

GOVINDADĀSA (fl. probably end of 16th cent.). Author of *Bhaishajya-ratnāvalī* (q.v.), an Āyurvedic work in Sanskrit.

GOVINDA DĪKSHITA (1554-1626). A Sanskrit poet, who was in the court of Raghunātha Nāyaka of Tanjore. He was a minister of this family of rulers for three generations. A true Brāhmaṇa, he is worshipped as a god in the form of Linga at Kumbhakonam and at Tiruvadi and as an image at Pattesvaram. His *Sāhitya-sudhā* describes the life and achievements of Raghunātha. He authored *Harivaṁśa-charitram* in Sanskrit in 3 Parts. He also wrote several other works on Vedānta, sculpture and music (*Sangīta-sudhānidhi*). Also known as Ayyana, he was father of Venkaṭamakhi Dīkshita (q.v.). At Govinda Dīkshita's instance, numberless grants were made by his kings for construction of several maṇḍapas and bathing ghats on Kāverī.

GOVINDAJIT. See *Sabhyālaṅkaraṇa*.

GOVINDĀNANDA (fl. between 1500 and 1540). A famous writer on the Smṛiti literature of Bengal. Son of Gaṇapatibhaṭṭa of Medināpura, he had the title 'Kavikankanāchārya'. His works are: *Dānakriyā-kaumudī*, *Śuddhi-kaumudī*, *Śrāddha-kriyā-kaumudī*, *Varshakriyā-kaumudī* and *Kriyā-kaumudī* (qq.v.). He also wrote three comms.: *Tattvārtha-kaumudī* (on Śūlapāṇi's *Prāyaśchitta-viveka*), *Artha-kaumudī* (on Srīnivāsa's *Śuddhi-dīpikā*) and a comm. on *Śrāddha-viveka* of Śūlapāṇi. His works are of particular interest to historians on account of numerous authors and works quoted therein.

GOVINDA NĀTHA. A Sanskrit poet, whose *Śaṅkarāchārya-charitam* deals with the life of Śaṅkara. The author's time is not certain.

GOVINDAPRASĀD SHARMĀ 'DADHĪCHA'. A modern Sanskrit author of *Bhāratetivṛittam* (*Kalyāṇī*, Jaipur, II. 8 ff.), a drama, which presents in 3 Acts, respectively: ancient India, India under the British and Free India.

GOVINDARĀJA (fl. between 1080 and 1140). Son of Bhaṭṭa Mādhava and grandson of Nārāyaṇa, he is the author of a celebrated comm. in Sanskrit on *Manu-smṛiti* (q.v.) and also of the *Smṛiti-mañjarī* (dealing with all the topics of Dharmaśāstra). A *Sahagamana-vidhi* is also attributed to him.

GOVINDA RĀJANAKA (fl. 20th cent.). A Sanskrit poet, who has brought up *Rājatarangiṇī* (q.v.) to modern times.

GOVINDA THĀKURA (fl. 1450-1500). A Sanskrit scholar, who was a native of Mithilā. His comm. on the *Kāvya-prakāśa* (q.v.) is

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called *Pradīpa*, *Kāvya-prakāśa-pradīpa* or *Kāvya-pradīpa*; it holds a high place among comms. on *Kāvya-prakāśa*. The *Pradīpa* was also commented upon by Vaidyanātha Tatsat and Nāgojī Bhaṭṭa under the titles *Prabhā* and *Udyota* respectively. Govinda Ṭhākura wrote another comm.: *Udāharaṇa-dīpikā* on the illustrations quoted in *Kāvya-prakāśa*. The *Udāharaṇa-dīpikā* was also commented upon by Vaidyanātha Tatsat under the title: *Udāharaṇa-chandrikā*.

GOWEN, HERBERT H. An Indologist, whose chief work is *A History of Indian Literature from Vedic Times to the Present Day*.

GOYAL, S.R. A scholar, whose chief work is: *A Religious History of Ancient India* (Pre-Vedic, Jaina and Buddhist Religion; 1985); 2nd vol. 1986.

GRANTOVSKY, E.A. A modern Russian Indologist, who, in collaboration with G.M. Bongard-Levin, has in his Russian book 'From Scythia to India' (1974) examined some questions of the Ancient Indian Mythology connected with the problem of the origin of Indo-Aryans.

GRASSMANN, HERMANN GUENTHER (1809-77). A German Indologist, whose brilliant books on mathematical subjects were not understood by his contemporaries and he turned to Sanskrit as a diversion. He discovered the "Grassmann Law" in linguistics and brought out the first tr. of the *Ṛigveda* into German verse and a dictionary of Ṛigvedic terms. He became a teacher of mathematics at a school in Berlin and later in his home town Stettin, where he taught up to his death. He took up Sanskrit "for recreation" from 1849 onwards and compiled a dictionary for the Ṛigveda for his own use, which was pub. in Leipzig in 1873; reprint 1936. Grassmann discussed a phonetic law, which he discovered in his book *Das Aspiratengesetz* (The Law of Aspirates; 1863); it says that in Sanskrit as well as in Greek one of two aspirates stops if a word is converted into a non-aspirate. Grassmann thereby proved that Sanskrit had undergone some changes and did not represent the original language of the Indo-Europeans, as the first scholars of comparative linguistics had thought.

Grassmann's tr. of the *Ṛigveda* appeared in two volumes (Leipzig, 1876,1878) and he attempted to give a faithful rendering of the original text in German verse. His tr. was helpful in making the *Ṛigveda* known to the general public.

Although he devoted much time to the education of his eleven children, he found time to make two important discoveries in yet another field, Physics: these discoveries were rediscovered some years later by the physicists Helmholtz and Clausius.

GRAUL, KARL (1814-64). A German Indologist, who spent four years in studies overseas and learnt Tamil and Sanskrit in India. As a result of his studies, he pub. in German: "Journey to Eastern India via Palestine and Egypt" (5 vols., 1854-56); vols. III, IV & V deal with Western India, South Eastern India, as well as Ceylon. He published a number of works on Tamil grammar and literature.

GRAY, JAMES. A British Indologist, whose chief works are : ed. and Eng. tr. of *Jinālaṅkāra* (q.v.; London, 1894) and *Ancient Proverbs and Maxims from Burmese Sources or the Nīti Literature of Burma* (London, 1886).

GRAY, LOUIS H. An American Indologist, whose chief works are: ed. and Eng. tr. of Subhandu's *Vāsavadattā*, (191?), of Ballāla's *Bhojaprabandha* and *Indo-Iranian Phonology*.

GREEK, TADIANA. A Russian lady scholar, who is working on the Asian material collect-

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ed in the Hermitage in Leningard, one of the five great Museums in the West.

GREN-EKLUND, G. A modern Swedish Indologist, whose chief work is: *A study of Nominal Sentences in the Oldest Upanishads* (Uppsala, 1978). He is at present engaged in research on the problems of interpretation in the Upanishads.

GRIERSON, GEORGE ABRAHAM. The first Director of Linguistic Survey of India, constituted by the Government of India in 1894. He submitted after well over 33 years his report of the first Linguistic Survey of India in 1927, pub. in 11 volumes. It has become the source of practically all the major research in the field of Indian and General Linguistics. His other works are the pub. of different portions of *Prākṛitakalpataru* of Rāmatarkavāgīśa, *Modern Vernacular Literature of Hindustan*, important articles: 'Rājaśekhara on the Home of Paiśāchī' (1921), 'Paiśāchī and Chulikāpaiśāchī' (1923), 'The Monotheistic Religion of Ancient India' (1909), 'The Bṛihatkathā in Mārkaṇḍeya' (1913), 'Apabhraṁśa according to Mārkaṇḍeya and the Dhakkī Prakrit' (1913), 'The Prakrit Dhātvādeśas according to the Western and the Eastern Schools of Prakrit Grammarians' (Calcutta, 1924) and 'The Eastern School of Prakrit Grammarians' (Calcutta, 1925). He collected 82 songs of poet Vidyāpati from various singers; he wrote also articles on the Bhāgavata religion.

GRIFFITHS, JOHN. A modern Indologist, whose chief work is: *The Paintings in the Buddhist Cave Temples of Ajanta* (2 vols.).

GRIFFITH, RALPH T.H. (1826-1906). A celebrated English Indologist, who was Principal of the Government Sanskrit College, Varanasi for 17 years (1861-78). Grfflith remained unmarried and his bungalow, which was in the campus of the College, was well-maintained and decorated to such an extent that when Griffith was out on his evening walk, people used to visit his residence. Himself a poet, he tr. the four Vedas in verse: Eng. tr. of *Ṛigveda* appeared at first in four volumes (1889-92; repub. in 2 vols. 1896-97; third ed. 1926), of *Sāmaveda*, a metrical one, in two parts (1893, 1907, new eds. 1916, 1926), of the Śukla *Yajurveda* (third ed. 1957) and of the *Atharvaveda*, with a popular comment in two volumes (1895-96; new ed. 1916); Griffith pub. the metrical tr. of all the four Vedas (1889-1899). He also tr. Vālmīki's *Rāmāyaṇa* in verse; the place where he did this rendering into English, is still shown to the visitors of Sanskrit College.

GṚIHASTHA-RATNĀKARA. A huge Sanskrit Smṛiti digest in 68 chaps. by Chaṇḍeśvara (q.v.), dealing with the duties of a householder (*Gṛihastha*). Forming part of the author's *Smṛiti-ratnākara* (q.v.), it also prescribes duties of different castes.

GṚIHYA-SŪTRA. A part of the *Kalpa-sūtra* (q.v.). See *Vedāṅga* (Kalpa-sūtra).

GRILL, J. A German Indologist, whose *Hundert Lieder des Atharva-veda* (Stuttgart. 1879-88) is a German tr. of 100 selected hymns of the *Atharvaveda.*

GRIMM, GEORGE (1868-1945). A German Indologist, whose chief works are: *The Doctrine of the Buddha: the Religion of Reason and Meditation* (1958) and *Buddhist Wisdom: The Mystery of the Self*.

GRINTSER, P.A. A modern Russian Indologist, whose important work in Russian on the classical epics of ancient India is: 'Ancient Indian Epics, Genesis and Typology' (1974), in which the theory of the oral origin of the ancient Indian epics has been elaborated and its correlation with other monuments of World Epic and mythological traditions es-

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tablished. His other contributions in this field are : 'Epic formulas in the *Mahābhārata* and the *Rāmāyaṇa*' in the 'Typological' Researches in Folklore' (1975), 'Karṇa in the *Mahābhārata* and *Achilles* in the Illiad' in 'Historical and Philological Researches' (1974) and 'Epic' in 'Culture of Ancient India' (1975). In the series 'Writers and Thinkers of the East', he is publishing a book: 'Bhāsa—An Outline of His Creative Work'.

GRISWOLD, H.D. An Indologist, whose chief works are : *Religion of the Ṛigveda* (1923) and *God Varuṇa in the Ṛigveda.*

GRONBECK, V. A Danish Indologist whose chief work *Mystikera l' Europa og Indien* (1925) contains a chapter on the Buddha.

GRONSSET, R. (1885-1952). A French Indologist, whose chief works are : *In the Footsteps of Buddha* (1932) and *Bṛihattara-bhārata* (Marathwada University, Aurangabad, 1960).

GROSLIER. A French Indologist, whose chief works are : *Indo-Chine, carrefour des Arts* (Paris, 1960) and *Angkor, etc.* (Paris, 1956).

GRUENWEDEL, ALBERT (1856-1935). A German Indologist, who obtained a doctorate by the publication of a Pali text : "The sixth chapter of the *Rūpasiddhi*, ed. from three Sinhalese Pali manuscripts" (1879). In 1881, he joined the Berlin Museum for Ethnology; two years later he became Assistant Director. He published a number of books and articles on the art and iconography of Buddhism and the archaeology of Central Asia. Gruenwedel's chief work is : *Buddhistische Kunst in Indien* (Buddhist Art in India; 1893; 2nd ed. 1900, Eng. tr. 1901, rev, and enlarged by Burgess; reprint Varanasi, 1974). He gave a brief survey of Buddhist art in Bharhut and Sanchi and then discussed the art of Gāndhāra in detail, showing the Persian and Greek influence on the sculptures found in the North West of the subcontinent, and the influence these had in turn on the Buddhist countries further East, Java, Tibet, China and Japan. In *Mythologie des Buddhismus in Tibet und der Mongolei* (Mythology of Buddhism in Tibet and Mongolia; 1900), he discussed the iconography of the later phase of Buddhism.

He was head of two of the Prussian expeditions to Eastern Turkestan and he published reports on the expeditions, accompanying the description with sketches and plans of monuments. He also published several works based on his findings.

GUBERNATIS, ANGELO DE. An Italian scholar, whose *Zoological Mythology* (Eng. tr. London, 1873; originally written in Italian) deals with three categories of animals (of the land, of the mid-region and of water) in the Indo-European mythology, the starting point of the treatment always being *Ṛigveda.* His other chief works are : *Letture sopra la Mitologia Vedica* (Firenze, 1874; on the comparison of Vedic myths with Christian Concepts) and *Fonti vediche dell' Epopea* (Firenze, 1867), which characterises the *Ṛigveda* as the *Bible* of the Aryans.

According to Gubernatis, mythology without war is unthinkable. Following this line of argument, he discusses the different representations of the heavenly war in all the Maṇḍalas of the *Ṛigveda*, one after another. For him, Vasishṭha, Viśvāmitra, and Sudās are all mythical characters; even in the *Rāmāyaṇa*, Laṅkā is the cloud or the night; Rāma is Vishṇu or Indra, that is, the Sun; Sītā is Ushas or the dawn; the monkeys are the rays of the Sun. He has written also a book (1878-82) on Botanical Mythology, as also a kind of cultural encyclopaedia of India.

GUENTERT, HERMANN. A German Indologist, whose chief work *Der Arishe Weltkönig und Highland* (1923) discusses the Aryan mythology.

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GUENTHER, HERBERT V. (1917-). An Indologist, who has made notable contribution to the study of Tibetan philosophy; his main works are : *sGam-po-pā. Jewel Ornament of Liberation* (London, 1959), *The Life and Teachings of Naropa* (Oxford, 1963), *Treasures on the Tibetan Middle Way* (Leyden, 1966), *Yuganaddha* (on the Buddhist Tantric life), *The Royal Song of Saraha* (Seattle, 1969), *Buddhist Philosophy in Theory and Practice* (London, 1972), *The Tantric View of Life* (1972), *Tibetan-Buddhism in Western Perspective* and *Philosophy and Psychology tn the Abhidhamma* (Berkeley, 1976).

GUERINOT, A. A French Indologist, who ed. *Jīvavichāra* of Śāntisūri (1902) with a French tr.; wrote *Repertoire d' epigraphie Jaina* (Paris, 1908); and *La religion D' Jaina* (Paris, 1927); he is also the compiler in French of a bibliography of Emile Senart.

GUETH, ANTON WALTER FLORUS. See *Nyānatiloka.*

GUHADEVA. A Sanskrit scholar, who probably commented on the *Taittirīya-saṁhitā* of *Yajurveda*; his Bhāshya is no longer extant and his time is not certain. He is also called Rāhadeva.

GULIK, R.H. VAN. A modern Indologist, whose chief work is *Siddham* (Nagpur, 1956).

GUMĀNI (fl. later than 12th cent.). A Sanskrit poet and author of *Upadeśa-śataka*, which moralises on some myths and legends from the Epics and Purāṇas.

GUṆABHADRA (fl. 9th cent.). A Jaina Sanskrit writer, who wrote *Ātmānuśāsana*, a treatise in Sanskrit on religion, ethics and renunciation. It is a poem in 272 verses of different metres and has been tr. into many languages. He also wrote *Jinadatta-charita*, which deals with the life of Jinadatta. For his other works, see *Jinasena.*

GUṆACHANDRA (fl. 1082). A Prākṛit poet and author of *Mahāvīra-chariya* (q.v.), a poem on the life of Mahāvīra. He was a pupil of Sumativāchaka and was patronised by Prasannachandra Sūri, a pupil of Jinachandra Sūri; he belonged to Chandrakulinagachchha.

GUṆACHANDRA (fl. 1100-1175). A pupil of Hemachandra (q.v.) and joint author of the Sanskrit *Nāṭya-darpaṇa* (q.v.).

GUṆĀḌHYA (fl. prior to A.D. 400). A Prakrit poet and the author of the lost *Bṛihatkathā* (q.v.). According to one tradition, he was born at Pratishṭhāna and became a favourite of king Sātavāhana. Another tradition makes him a resident of Mathurā enjoying the patronage of king Madana of Ujjayinī. The legend goes that, as a result of losing a rash wager with his contemporary scholar, Sarvavarman (author of *Kātantra* grammar), he retired to the Vindhya forest, abjured the Sanskrit language and wrote in Paiśāchī Prakrit.

GUṆARATNASŪRI. A Jaina Sanskrit writer of Hemachandra school of grammar. A pupil of Devasundarasūri, he is the author of *Kriyā-ratna-samuchchaya* (1409) on the use of conjugational peculiarities of the most important Sanskrit roots.

GUṆAVISHṆU (fl. prior to A.D. 1100). A Sanskrit scholar, who wrote a comm. on the *Sāmaveda-mantra-brāhmaṇa* under the title *Chhāndogya-mantra-bhāshya.*

GUNDE RĀO HARKARE (fl. 20th cent.). A Sanskrit writer of Gadwal, who has tr. into Sanskrit *A Mid Summer Night's Dream* and some Acts of *Hamlet*; he also tr. five chapters of the *Korān* into Sanskrit (1945).

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GUNDERT, HERMANN (1814-93). A German Indologist, who came to India as a Christian missionary. He is known for his *Malayalam-English Dictionary*, *Malayalam Grammar* and a *Malayalam Anthology*, etc. He contributed a paper on the "Dravidian Elements in Sanskrit". He tried to show that a number of plant names of some industrial products in Sanskrit were derived from Tamil words, and he gave the rules governing the changes which these words underwent. His interest in India and her culture was transmitted to his children and grand-children. Among the latter is Hermann Hesse, one of Germany's best known poets of our times.

GUNE, PANDURANG DAMODAR. An Indian scholar, whose chief works are the study of the Jaina version of the legend of Pradyota, Udayana and Śreṇika (1920), ed. of *Bhavisayatakahā* (1923; jointly with Dalal), *Brāhmaṇa Quotations in the Nirukta* and studies in linguistics.

GUPTA, C.B. A modern scholar, whose chief work is *The Indian Theatre*.

GUPTA, D.K. A modern Sanskrit scholar of Punjabi University, Patiala, whose chief works are : *A Critical Study of Daṇḍin and His Works* (1970), *Society and Culture in the time of Daṇḍin* (1972) and *Recent Studies in Sanskrit and Indology* (ed.).

GUPTA, R.D. A modern Sanskrit scholar, who has pub. *A Catalogue of Sanskrit Manuscripts in the Vrindāban Research Institute* (Pt. I, Vrindaban, 1975).

GUPTA, S. A Sanskrit scholar, who has pub. tr. of *Lakshmī Tantra* into Dutch (1972). He is at present preparing the work: 'The Philosophical and Ritual Concepts of the *Pañcharātra*'. See *Goudriaan, T.*

GUPTA, S.M. A modern scholar, whose chief work is *Sūrya, the Sun-God*.

GUPTA, S.P. and LAL, B.B. Editors of the *Frontiers of the Indus Civilization—Sir Mortimer Wheeler Commemoration Volume* (1984).

GURNER, C.W. See *Johnston, E.H.*

GURUDUTT VIDYĀRTHĪ (1864-89). An Arya-samajist scholar, whose works are : *The Vedic Texts*, *The Terminology of the Vedas and the European Scholars* (1888) and comms. on the *Īśa*, *Māṇḍūkya* and *Muṇḍaka* Upanishads. When at the World Religions Conference held at Chicago in 1896, Vidyārthī's comms. on the Upanishads were sent there, an American publisher on its own published those comms. from America. His works in English have been collected under the title : *The Wisdom of the Rishis*.

GURUGUṆA-RATNĀKARA. See *Somacharitragaṇi*.

GURUKKAL, V.K.K. A Sanskrit poet, whose chief work *Śrīguru-gītā* (Tellicherry, 1977) is a narrative poem in 200 verses on the life of Vāgbhaṭānanda.

GURUMŪRTI, S.V. A modern Sanskrit author of *Bhāratīyam-sāmadṛikyam* (*Saṁvit*, VII, 1970-71), a Sanskrit drama, dealing with Indian unity.

GURUSWAMY SASTRIGAL, V.S.V. A modern Sanskrit poet, whose chief works are : *Nalodanta* and *Kālidāsaḥ Viśvamahākaviḥ* (1981; a poem in several parts, interspersed with apt quotations from Kālidāsa and others; the main attempt here is to defend Kālidāsa from the attacks of many a modern critic).

GUSEVA, NATALYE. A senior Russian Indologist, who is now attached to the Institute of Ethnography. She is the author in Russian of "Hinduism, History of Formation, Worship Practice" (1977), "Hinduism: Mytho-

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logy and its Roots" and *Problems of History* (1973). She has recently (1984) selected 37 interesting episodes from the *Mahābhārata* and retold them in Russian in verse and prose. Her earlier studies on Hinduism were highly praised in the Soviet Union and foreign countries. Her studies of the Aryans, their origin and similarities of their language to the old Slavonic also evoked great interest. She is at present working on a book on Rajasthan, in which she proposes to give the life of Rajputs, their ethnography, language, literature and arts.

GUSSNER, ROBER. A modern American Indologist, whose chief study is on the *Stotras* of Śaṅkarāchārya.

GYANI, S.D. A modern scholar, whose chief work is *Agni Purāṇa—A Critical Study* (Benares, 1964); he has written also several articles on Purāṇic studies.

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H

HAAS, ERNST (1835-82). A German Indologist, who studied Sanskrit in Bonn, Berlin and Tuebingen. He got his doctorate on the thesis in German: "Ancient Indian Marriage Customs according to the Gṛihyasūtra". In 1875, he became Professor of Sanskrit at the University College in London. He brought out a useful work *Catalogue of Sanskrit and Pali Books in the British Museum*. He worked with Eggeling (q.v) on a catalogue of classical Sanskrit manuscripts in London, but died before completing this work. He was one of the first to take an interest in Indian medicine and wrote a treatise in German as: "On the Origin of Indian Medicine with Special Reference to Suśruta".

HAAS, G.C.O. A modern scholar, whose chief work is the Eng. tr. of *Daśarūpam of Dhanañjaya* (New York, 1912), pub. in the Columbia University Indo-Iranian Series.

HACKER, PAUL (1913-79). A German Indologist, who obtained his doctorate on the early history of Advaita. In 1950 he went to Muenster University, where he was Reader in Indology. In 1954 he went to the Mithila Institute at Darbhanga as Professor. For 8 years (1955-63), he was Professor in Bonn and thereafter took over the newly founded chair of Indology at Muenster University. In 1971, he was guest Professor at the University of Pennsylvania.

Hacker's chief works (in German) are: "Examinations into early Advaita Texts. 1. Śaṅkara's Disciples" (1951), "Vivarta. Studies in the history of illusionistic cosmology and Indian theory of cognition" (1953), "Śraddha" (1963), *Dharma im Hinduismus* (1965) and *Vrata* (1973). He also compared Indian concepts with those of European thinkers. In 1968 was published "Śaṅkara the Yogin and Śaṅkara the Advaitin" in which he discussed the development of Śaṅkara's ideas. He also studied the history of Indian religion, contemporary Hinduism, and the syntax of Indo-Aryan vernacular, especially Hindi. In his "Prahlāda, History and Development of a Prototype" (1959), he made use of 16 versions of the story of Prahlāda found in the Purāṇas and he discussed the historic development of this story. By comparing passages common to several texts, the original version can be reconstructed and by tracing these legends in later literature, their development in the history of religion may be studied. For Hacker, Hinduism was not an object of historical research but a living religion. In his opinion, representatives of modern Hinduism like Vivekānanda and Rāmakṛishṇa were strongly influenced by Western thought. Neo-Hinduism, he says, implies a re-interpretation of traditional Hinduism. In 1958, he published a treatise "On the functions of some auxiliary verbs in Hindi". He also wrote a number of papers on Christian church history as also a

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book on Martin Luther.

HACKMANN. A modern Indologist, whose chief work is *Buddhism as a Religion.*

HAERTEL, H. A German scholar, who is Director of the Museum of Indian Art in Berlin. He has done archaeological research at Sonkh in Mathura district for several seasons. Along with J. Auboyer, he has published "India and Southeast Asia" (in German; Berlin, 1971).

HAHN, MICHAEL. A modern German Indologist, who ed. and tr. Chandragomin's *Lokānanda-nāṭaka* (Wiesbaden, 1974) and pub. *Haribhaṭṭa and Gopadatta—Two authors in the succession of Āryaśūra* (Tokyo, 1977).

He takes interest in Buddhist Sanskrit and Tibetan texts.

HAJEK LUBOR(1921-). A Czech art critic, who studies Indian art at the National Gallery, Prague.

HĀLA. See *Gāthā-saptaśatī.*

HALĀYUDHA (fl. 10th cent.). A Sanskrit author of *Kavirahasya* (q. v.), the lexicon *Abhidhāna-ratnamālā* (q.v.) and of a comm. *Mṛitasañjīvini* on Piṅgala's *Chhandaḥsūtra.* The comm. was composed in honour of king Muñja Vākpati of Dhārā between 974 and 995.

HALĀYUDHA (fl. *c.*1185-1205). A well-known Sanskrit writer in the history of the Smṛiti digests of Bengal. Son of Dhanañjaya and a Dharmādhyaksha (Chief Judge), he was a contemporary of king Lakshmaṇasena (*c.* 1185-1205). *Brāhmaṇa-sarvasva* (q.v.) or *Karmopadeśinī* is his only work, discovered so far; a *Saṁvatasara-pradīpa* attributed by Raghunandana (q.v.) to him, is not accepted his work by some scholars. Two other works, *Dvija-nayana* and *Śrāddha-paddhati-ṭīkā* are associated with a Halāyudha, whose identity with the present writer is not beyond doubt. In the Introduction to the *Brāhmaṇa-sarvasava,* Halāyuddha claims to have written the following four works: *Mīmāṁsā-sarvasava, Vaishṇava-sarvasva, Śaiva-sarvasva* and *Paṇḍita-sarvasva.*

HALĀYUDHA-KOŚA. Another name of *Abhidāna-ratnamālā* (q.v.).

HALBFASS, WILHELM. A modern American Indologist, who teaches in the University of Pennsylvania. His field of specialization is Indian philosophy, Buddhism, Jainism, etc.

HALDER, J.P. A modern scholar, whose chief work is *Early Buddhist Mythology.*

HALE, W. EDWARD. A modern foreign Indologist, whose chief work is: *Asura: In Early Vedic Religion.*

HALEN, HARRY (1943-). A Finnish Indologist of Helsinki, who is preparing a thesis on the Mongolian tr. of the *Lalita-vistara.* He has pub. *Handbook of Oriental Collections in Finland: Manuscripts, etc.* (1978) and is now compiling a register of the persons at present engaged in extra-European studies in Finland, with bibliographies.

HALHED, NATHANIEL BRASSEY (1751-1830). An English Indologist, whose chief work is *A Code of Gentoo Laws* (London, 1776), which is an Eng. tr. of the Persian version of the *Vivādārṇava-setu* (q.v.), a compilation of Indian law of inheritance, family law, etc.

HAMILTON, ALEXANDER (1762-1824). An English Indologist, whose chief works are: ed. of *Hitopadeśa* (1811), *A Treatise on Sanskrit Grammar* and *A Key to Chronology of the Hindus* (Cambridge, 1820).

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HAMM, FRANK-RICHARD (1920-73). A German Indologist, who, after having been discharged from an American POW camp after World War II, obtained a doctorate on a Jaina text. He studied the Jaina Rāmāyaṇas in Sanskrit, Prakrit, and Apabhraṁśa. From 1952-54, he worked at the International Academy of Indian Culture, Nagpur, where Dr Raghuvīra asked him to publish the Tibetan version of Pravrajyavastu, the first of the Vinayavastu of the Mulasarvaśtivādins, which he did. From 1954-64, he was assistant at the Indological Seminar in Hamburg. In 1964, he went to Berlin and a year later he was appointed Professor at Bonn. While at Bonn, he worked on the edition and tr. of Milaraspa's and Atiśa's works and brought out the first ed. and re-translation of the "Hundert thousand songs" (mgur 'bum) of Milaraspa. He was also interested in Theravada Buddhism and wrote a paper "On some recent editions of the Pali Tipitaka". He wrote *Buddhismus und Jainismus* (1964), made a study of *Chhāndogya-upanishad* and wrote other papers.

HAMMĪRA-KĀVYA. A Sanskrit historical poem by the Jaina writer, Nayachandra (fl. 15th cent.). The work in 14 cantos is the result of a revelation made to him in a dream by king Hammīra himself.

Hammīra tried to uphold the independence of his race and was for a time well successful. In the third year of his reign, Allauddin demanded the extradition of a Mughal nobleman who had taken refuge with Hammīra, but it was refused. The capital of Hammīra was beseiged and in defending the capital, the king fell and his women perished on the funeral pile. The poem describes the heroic deeds of Hammīra; king Jaitrasiṁha's advice to his son Hammīra on politics is very informing.

HAMMĪRA-MADA-MARDANA. A Sanskrit drama in 5 Acts, composed by Jayasiṁha Sūri (q.v.) between 1219 and 1229.

The drama is full of intrigues and incidents and, though purported to commemorate the victory of king Viradhavala over the Muslim ruler, Hammīra (Amir Shikār or Sultan Śams-ud-dunya), in reality it eulogises the king's two ministers, Vastupāla and Tejaḥpāla, describing Vastupāla's skill in diplomacy and repulsion by him of the Muslim invasion of Gujarat. There are several comms. on the play. (Hammīra in this drama is different from the Hindu king Hammīra).

HAMMĪRA-RĀSO. Traditionally an Apabhraṁśa poem by Śārṅgadhara (q.v.), which is no longer extant. It treats of the grim battle between Hammīra, the Mahārāṇā of Raṇathambhor and Alauddin.

HAṀSARĀJA. A Sanskrit scholar, whose *Vaidika-Kośa* (1936) is a dictionary of those Vedic words, whose meanings or explanations have been given in the *Brāhmaṇas*; the *Brāhmaṇa* portion is also tr. into Hindi.

HANAYAMA, S. A modern Indologist, whose chief work is *Bibliography of Buddhism* (Tokyo, 1961).

HANDIQUI, KṚISHṆA KĀNTA (1898-1982). A scholar, whose chief works are: the critical eds. of *Naishadhīya-charita*, *Setubandha* and *Yaśastilaka-champū* (qq.v.), with an Eng. tr. and critical notes (Lahore, 1934), of the first work.

HANDURUKANDE, RATNA (1932-). A Sanskrit scholar, who is Professor of Sanskrit, University of Peradeniya, Peradeniya, Sri Lanka. His chief works are: Contributions to the first 3 vols. of *Encylopaedia of Buddhism* (pub. by the Government of Sri Lanka), critical ed. of *Maṇichūḍavadana* and *Lokānanda*: tr. and a comparative study (pub. by the

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Pali Text Society in the Sacred Books of the Buddhists Series, London, 1967), articles in the *Critical Pali Dictionary*, *The Maṇichūḍa Study* (1976), and several research articles on Buddhist Studies published in journals of repute. He has also published reviews and has made contributions to 'Annuals'.

HANSA RĀJA (b. 1888). An Arya-samajist Vedic scholar, whose chief works are: *Vaidika Kośa* (1926: based on the Brāhmaṇas published before 1925). *Science in the Vedas*, etc.

HANS RAJ AGARWAL. A modern Sanskrit writer, whose chief works are *Saṁskṛita-sāhityetihāsa* (2 Vols., 1951), *Saṁskṛita-nibandhapradīpa* (1955) and *A Short History of Sanskrit Litrature* (revised ed. 1963).

HANSEN, OLAF. A modern German Indologist, who is a student of Schubring; his main interests are comparative Vedic and Iranian studies.

HANUMANNĀṬAKA. A unique Sanskrit drama, known as the work of Hanumān, but which was for a long time lost. There are many legends current about this play but they all agree to this that is now extant is only a recast or reconstruction of the original. It exists in two principal recensions, viz., West Indian (in 14 Acts and 548 verses) redacted by Dāmodara Miśra, and East Indian (Bengali), arranged by Madhusūdana in 10 Acts (720 verses). The former is styled *Hanumannāṭaka* and the latter *Mahānāṭaka*. It is said that Hanumān wrote an account of the life of his deity in the form of a drama. When he came to know that Vālmīki was writing the epic, he thought that his composition would eclipse the sage's work and therefore cast it into the sea. At the instance of king Bhoja of Dhārā (q. v.), the play was recorded on the rocks in fragments, was recast and was made available. The chronology of these two versions is hard to fix with any definiteness. It is clear, however, that in its present form the work contains verses not only from the *Rāmāyaṇa* and the *Hitopadeśa*, but also from the *Bāla-rāmāyaṇa* and the *Anargha-rāghava* (qq. v.) and is in its turn drawn upon by Subhaṭa of the 13th cent. A great portion of this work, however, must be much older, as is suggested by the legends, and also by the fact Ānandavardhana (q. v.) refers to it.

In Act I after the brief Nāndī, there being no prologue, a narrative follows down to the arrival of Rāma at Mithilā for winning Sītā by breaking Śiva's bow; this part of the action is in the form of a dialogue between Sītā, Janaka, Rāma, and others. Narratives lead up to Sītā's marriage and to the scene with Paraśurāma. Act II describes Sītā's love for Rāma and is undramatic. Act III is mainly descriptive and carries the story down to the departure of Rāma and Lakshmaṇa in chase of Mārīcha in deer shape. Acts IV-VII treat of Rāma's return to the deserted hut; Rāma's search for Sītā and departure of Hanumān for Lankā; Hanumān's consolation of Sītā and return; the crossing of the ocean by apes. Act VIII shows Aṅgada's mission to Rāvaṇa. The remaining Acts describe the conflict, conquest and return of Rāma's party to Ayodhyā.

The *Hanumannāṭaka* is not a Nāṭaka in the exact sense of the term; it is described something between an epic and a dramatic composition. It is also described as a *Chhāyā-nāṭaka* (shadow-play). According to Subandhu, this is a *Samagra* type of dramati composition which combines in itself all the different characteristics of all the types of Nātāka, but these terms are not found acceptable. The only statement, therefore, that we may safely make about this play for the present, is that it is a literary drama, a play never intended to be acted, as seems to be shown by the several peculiar features such as the prevalence of verse over prose, absence of Prakrit, the large number of characters,

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the omission of the Vidūshaka, and its plagiarisms from earlier Rāma dramas.' *HCIP, IV, 182.*

HANUMATPRASĀDA ŚĀSTRĪ. A Sanskrit writer, whose chief work is *Kāśmīretihāsaḥ* (a history of Kashmir, 1969).

HANXLEDEN, J. E. A German Jesuit Father, who worked in Malabar from 1699 to 1732. His *Grammatica Granthamia seu Samscrdumica* was the first Sanskrit grammar, written by a European; it was not printed, but was used by Bartholome (q. v.).

HARACHARITA-CHINTĀMAṆI. A Sanskrit Mahākāvya in 32 cantos, by Jayadratha (q. v.; fl. early 13th cent.); the printed text is incomplete and runs upto the 45th verse of the 32nd canto.

It is not really a Mahākāvya but a Māhātmya since it is a storehouse of Śaiva myths, practices and beliefs. It relates many legends connected with Śiva and his various Avatāras; eight of these legends are localised at well-known Kashmirian Tīrthas; the local names as recorded by Jayadratha, agree closely with those of the *Rājatarangiṇī*. The importance of the work lies in this that it embodies some old and new Śaiva practices and legends.

HARADATTA. A Sanskrit grammarian, son of Padmakumāra and a resident of South India. He composed the *Pada-mañjarī* (q.v.), a valuable comm. on the Kāśikā; his date is uncertain.

HARADATTA. (fl. 1150-1300). A South Indian Sanskrit writer and author of the comm. *Ujjvalā* on the *Āpastamba-dharmasūtra*, of *Anākulā* on the *Āpastamba-gṛihyasūtra*, *Anāvilā* on the *Āśvalāyana-grihyasūtra* and the *Mitāksharā* comm. on the *Gautama-dharmasūtra*; *Pada-mañjarī* (q. v.) is also ascribed to him. His works are models of ideal commentaries.

HARADATTA. (fl. early 18th cent.). A Sanskrit poet, son of Jayaśaṅkara of the Gārgya gotra and author of *Rāghavanaishadhīya*, a poem in two cantos, simultaneously narrating the stories of Rāma and Nala.

HARADATTA. See *Vrajarāja Dīkshita.*

HARAKELI-NĀṬAKA. See *Vīsaladeva Vigraharāja.*

HĀRA-LATĀ. A Sanskrit Smṛiti digest by Aniruddha (q. v.), intended for the Sāmavedins; it deals with impurity consequent upon birth and death and also with acts allowed or forbidden during the period of impurity.

HARA, M. A noted Japanese scholar, whose special field of study is epic-purāṇic literature. A pupil of Tsuji, Nakamura and D. Ingalls, he was appointed to hold the chair of Sanskrit in the Imperial University of Tokyo in 1960.

HARAPRASĀDA ŚĀSTRĪ. A celebrated Indian scholar, whose chief works are: ed. of *Saundarānanda*, discovery of the material represented by *Baudha Gān O Dohā*, collection of the material from Nepal, subsequently ed. by B.T. Bhaṭṭāchārya in *Sādhanāmālā* (2 Vols., 1925 and 1928) and *Catalogue of Nepal Palm-Leaf MSS.* By making a thorough and critical examination of the contents of the Purāṇas, he has divided them into six groups in accordance with their subject-matter; he is also of the view that the original number of the Purāṇas was four, which was raised to ten and then to the traditional number eighteen.

HĀRĀVALĪ. A Sanskrit lexicon by Purushottamadeva (q. v.), including synonyms and homonyms. Like the author's *Trikāṇḍaśesha*, it contains a rich store of very rare terms, many of which are from Buddhist texts.

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HARA-VIJAYA. A Sanskrit Mahākāvya in 50 cantos by Rājānaka Ratnākara (q. v.), which treats of the story of the destruction of the demon Andhaka by Śiva. Though born blind, the demon had obtained sight by hard penance whereupon he became a source of trouble to gods; hence killed by Śiva. In spite of the presence of some good stanzas, the work betrays a deplorable lack of proportion and shows excessive fondness for *Yamakas*. The last few cantos of this poem are held to be spurious on the ground that Alaka, the author's pupil, has written comm. upto the middle of the 46th canto.

HARDY, EDMUND. A German Indologist, whose chief works are: *Die vedische-brahmamsche periode der Religion des alten Indiens* (Munster, 1893), *Indische Religions-geschichte* (Leipzig, 1898), ed. of *Netti-pakaraṇa*, ed. of *Paramattha-dīpanī* and *Notes for ed. of Petavatthu*. His treatment of the Vedic religion is of the nature of a straight-forward statement rather than of a critical exposition.

HARDY, R. SPENCE (1803-68). A Wesleyan missionary, who pub. several works based on Simhalese sources; his works are: *Eastern Monachism* (London, 1850), *Manual of Buddhism in its Modern Development* (1860) and *The Legends and Theories of the Buddhists* (1866).

HARE, E.M. (1893-1955). An English Indologist, whose chief works are tr. of *Aṅguttaranikāya* (1934-35) and of *Suttanipāta* (1945).

HARIBĀBĀ PURĀṆIKA. See *Bhayalīkar, Annājī Rāmachandra*.

HARIBHADRA (fl. 2nd half of 8th cent.). A Jaina Sanskrit and Prakrit writer, who, originally a Brāhmaṇa, was the outstanding personality among the Jaina writers of his period. He describes himself as the son of Mahattarā Yākinī, who, an ordinary nun, had become instrumental in his conversion to Jainism according to tradition ; a pupil of Jinabhaṭa, he was known also as Virahāṅka. He is the earliest Sanskrit commentator of the Jaina canonical literature in Prakrit (a tendency followed by others) and his contributions to Jaina logic are outstanding. His Sanskrit comms. on the Jaina canon contain illustrative stories drawn from the mass of Prakrit story literature. His Sanskrit works are: *Shaḍdarśana-samuchchaya* (a brilliant exposition of the different systems of philosophy of the day), *Lokatattva-nirṇaya, Yogadṛishṭi-samuchchaya, Yoga-bindu* and *Dharma-bindu*; a comm. *Abhisamayālaṅkārāloka* on *Abhisamayālaṅkāra-kārikā* (q.v.) is also attributed to him. He inaugurated a new era in Yoga literature by employing new terminology and an extraordinary and descriptive style. His principal Prakrit works are: *Samarāditya-kathā* (*Samarāichcha-kahā*) and *Dhūrtākhyāna* (qq.v.); his *Dhūrtākhyāna* is a remarkable satire in Indian literature. Haribhadra is the first great Prakrit writer of this period.

HARIBHADRA. Haribhadra, supposed by some to be identical with Harichandra (q.v.), is the author of the Sanskrit *Jīvandharachampū*.

HARIBHADRA (fl. 12th cent.). A Prakrit and Apabhraṁśa poet, who is the author of the *Ṇemiṇāha-chariū* (*Neminātha-charita*; q.v.) in Apabhraṁśa and *Mallināth-charita* (giving the life of the 19th Tīrthaṅkara) in Prakrit. He completed his first work in 1159 on the day of conversion of king Kumārapāla to Jainism. There is also a reference to his having composed the *Chandraprabha charita* in 8,000 verses in Prakrit.

HARIBHAKTI-VILĀSA. A Sanskrit work in 20 chapters by Gopālabhaṭṭa or by

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Sanātana Gosvāmin (qq.v.), which is regarded as the most authoritative work on the rites and practices of Vaishṇavas of Bengal. The work, in verse, is replete with quotations from the Purāṇas.

HARICHANDRA (fl. after 900). A Sanskrit author of *Jīvandhara-champū* (q.v.), who had earned the title of '*Sarasvatī-putra*'. A Digambara Jaina, son of Ārdradeva and Rādhā, he is mentioned by Rājaśekhara in his *Karpūramañjarī* (q.v.). He may or may not be identified with Harichandra, author of the *Dharmaśarmābhyudaya* (q.v.).

HARICHANDRA. A Sanskrit poet, whose verse occurs in *Subhāshitāvalī* (q.v.).

HARICHANDRA. A Sanskrit poet, who is mentioned in the *Sadukti-karṇāmṛita* (q.v.).

HARICHANDRA, BHAṬṬĀRA. Author of a Sanskrit prose work as mentioned in *Harsha-charita* (q.v.).

HARICHARAṆA BHAṬṬĀCHĀRYA (b. 1879). A Sanskrit writer, who was Professor of Sanskrit in Metropolitan College, Calcutta. His *Kapāla-kuṇḍalā* (Calcutta, 1926) is a Sanskrit tr. of Bankim Chandra's Bengali novel of the same name. He also tr. *Rubaiyat* of Omar Khayyam into Sanskrit; his poems are: *Karṇadhārā* and *Rūpasunirjhara*.

HARICHARITA-KĀVYA. See *Chaturbhuja*.

HARIDĀSA (fl. 18th cent.). A Sanskrit poet and author of *Kokiladūta*, a poem on the model of *Meghadūta*. (q.v.).

HARIDĀSA CHAUDHURĪ. A modern writer, who, along with Spiegelberg (q.v.), has ed. a volume called the *Integral Philosophy of Aurobindo*; he runs along with Svāmī Kriyānanda, a Centre in San Francisco for Universal Religion.

HARIDĀSA SIDDHĀNTA-VĀGĪŚA (b. 1876). A Sanskrit writer of Bengāl, who was professor of Sanskrit at Nakipura. His chief works are: *Saralā* (a novel), *Virāja-sarojinī*, *Vaṅgīya-pratāpa* (plays), *Rukmiṇi-haraṇa* (poem) and comms. with historical introduction on *Naishadha-charita*, *Kādambarī*, *Daśakumāra-charita*, *Sāhitya-darpaṇa* and on the poems and plays of Kālidāsa and Bhavabhūti (most of them printed at Calcutta).

HARIDATTA ŚĀSTRĪ. A modern Sanskrit scholar, whose chief works are: *Ṛikmaṇimālā*, *Ṛigveda-bhāshya-bhūmikā* and *Saṁskṛita-Kāvyakāra*.

HARIḤARA (fl. prior to 1250). Author of a Sanskrit comm. on *Pāraskara-gṛihya-sūtra*.

HARIHARA. (fl. *c.* 15th cent.). A Sanskrit dramatist and author of *Bhartṛihari-nirveda* (q.v.), a drama, in glorification of Haṭhayoga system of Gorakshanātha and of *Saṅkha-parābhava-vyāyoga*; another play, *Prabhāvatī-Pariṇaya* is also attributed to him.

HARIHARA ŚARMĀ, P.V. A modern Sanskrit scholar, whose *Śrī Gopālakṛishṇa-suprabhāta* (1982) narrates the story of Kṛishṇa in the form of a Suprabhāta. This stotra was published serially in the Sanskrit journal "Saṁskṛita Śrī".

HARIHARA SVARŪPA ŚĀSTRI. A modern Sanskrit writer, who in his *Kāśmīra-yātrā* describes the beauty of Kashmir.

HARIKAVI (or Bhānubhaṭṭa). A Sanskrit poet, who was a Brāhmaṇa from the Deccan but had settled in Surat. His works are: *Śambhurāja-charita* (a biography composed in 1685, of Shambhūjī, the son of Shivājī, which exists in fragments) and *Haihayendra-charita* (a mythical poem dealing with the story of Kārtikeya, but the story is spun around the

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life of his patron, Shambhūjī himself).

HARIKṚISHṆA ŚĀSTRI, GOSVĀMĪ. A Sanskrit writer, whose *Lalitakathā Kalāpa* (Varanasi, 1976-77) is a collection of short and long stories in prose.

HARINĀMĀMṚITA-VYĀKARAṆA. A Sanskrit grammatical work by Jīva Gosvāmin (q.v.), in which not only illustrations but definitions also contain the names of Rādhā, Kṛishṇa, Vishṇu and their deeds. A *Saṅkshepa* (or *Laghu*) *Harināmāmṛita-vyākaraṇa* on similar lines was earlier written by Rūpa Gosvāmin (q.v.). Such works, sectarian in character, were meant for the propagation of Vaishṇavism and are at present in use among the Vaishṇavas of Bengal.

HARINĀTHA, MAHĀMAHOPĀDHYĀYA. (fl. between 1250 and the last quarter of the 14th cent.). A Smṛiti writer, perhaps of Mithilā, whose Sanskrit *Smṛiti-sāra* (q.v.) or *Smṛiti-sāra-samuchchaya* is an authoritative Smṛiti digest. He is quoted by Śūlapāṇi, Misarū Miśra, Vāchaspati Miśra, Raghunandana, Kamalākara and later writers on Smṛiti.

HARI RĀM ĀCHARYA. A modern scholar, whose chief works are : *Āgamatīrtha* (poetic Hindi tr. of Prakrit Jaina Sūtras) and a critical study of Hāla and his anthology.

HARIPRASĀDA (fl. 1st half of 18th cent.). A Sanskrit writer, son of Gaṅgeśvara and author of *Kāvyāloka* (in seven Prakāśas) and *Kāvyārthagumpha*.

HARIŚAṄKARA JOSHI. A modern Sanskrit scholar, whose chief works are: *Vaidika Viśva-darśana* (3 Pts., 1966, 1968 ff.) and *Vaidika Yoga-sūtra* (a comm. in Hindi, 1967).

HARIŚARAṆA SIDDHĀNTĀLAṄKĀR (1902-). A Vedic scholar, who commented in Hindi on the *Sāmaveda* (Delhi, 1974).

HARISATYA BHAṬṬĀCHĀRYA. A modern scholar, whose chief work is *Jain Moral Doctrine*.

HARIŚCHANDRA VIDYĀLAṄKĀR (b. 1903). A modern Sanskrit scholar, whose chief works are Hindi trs. of *Sāmaveda* (1955) and of *Ṛigveda*.

HARISHEṆA (fl. *c.* 350). A Sanskrit author of the Allahabad Stone Pillar Inscription in honour of the Gupta king Samudragupta.

HARIṢHEṆA (fl. 10th cent.). An Apabhraṁśa poet, who himself describes that he was originally a resident of Chitor in Mewār and belonged to the Dhakkaḍa family but migrated to Achalpūr (probably in Amraoti District), where he studied metrics and rhetorics and composed his poem *Dhamma-parikkhā* (q.v.) in 987.

HARISVĀMI (fl. 538-639). A Sanskrit commentator on the *Śatapatha-brāhmaṇa*, who declared himself to be a disciple of Skandasvāmi (q.v.).

HĀRĪTA (fl. before 6th cent.) Author of a Dharmasūtra in Sanskrit; his verses appear to have been widely known long before the 6th cent. A.D.

HĀRĪTA (fl. A.D. 400-700). One of the twenty traditional writers on original Smṛiti and author of a metrical Smṛiti on legal matters.

HARIVAṀŚA. Regarded as supplement (*khila*) to the *Mahābhārata*, it contains 16,374 *ślokas* in Sanskrit; it does not, however, appear to be the work of one poet or of one compiler, and is also of much later date than the epic. The text is also a mass of legends and myths, collected together for the glorification of

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Vishṇu. Occasionally, it is called *Harivaṁśa-purāṇa*, yet it is not counted among the Purāṇas. Vaiśampāyana, the reciter of the *Mahābhārata* to Janamejaya, is also considered as to have recited the *Harivaṁśa*. In contents, the *Harivaṁśa* is no more in common with the *Mahābhārata* than the Purāṇas. The work is divided into three sections :—

Bk. I (Harivaṁśa - parva; Genealogy of Hari). Like other Purāṇas, it contains an account of the Creation and mythological narratives, such as of Dhruva, Daksha and his daughters, Vena and Pṛithu. Many legends, such as those of Viśvāmitra and Vasishṭha are worked into the genealogy of the solar dynasty. The genealogy of the lunar dynasty contains the legends of Pururavā and Urvaśī, Nahusha, Yayāti, Yadu, Vasudeva and Kṛishṇa.

Bk. II (Vishṇu-parva) deals exclusively with Kṛishṇa : all the stories of the births and childhood; the heroic deeds and love adventures of the cowherd-god are related here in greater detail.

Bk. III (Bhavishya-parva; Section of the Future) contains prophecies regarding the coming of Kali and Kṛita ages, two different accounts of the Creation, stories of Varāha, Nṛisiṁha and Vāmana Incarnations of Vishṇu, hymns for the harmony of Vishṇu-Śiva-worship, the slaying of Pauṇḍra by Kṛishṇa, a longer legend of the two Śiva-worshippers Haṁsa and Dimbhaka, who are humiliated by Kṛishṇa-Vishṇu and lastly the merits and religious gains of reading the *Mahābhārata* and the *Harivaṁśa*.

The *Harivaṁśa* is useful in throwing light on the history of the *Mahābhārata*.

HARIVAṀŚA KOCHHAR (1905-). A modern Apabhraṁśa scholar, whose chief works are: *Apabhraṁśa Sāhitya-kā-Itihās* (in Hindi, 1956) and ed. of *Vaitāla-pañcha viṁśáti*.

HARIVAṀŚA-PURĀṆA. See *Riṭṭhanemi-chariu*.

HARIVAṀŚA-PURĀṆA. An Apabhraṁśa poem consisting of 122 *Sandhis*, equalling 18000 *ślokas*, composed by Dhavala (q. v.). The legends of the original *Harivaṁśa* in Sanskrit have been adapted to suit Jaina doctrine. For example, the descendants of Dhṛitarāshtra and Karṇa are shown to have embraced Jainism, the reason being the expiation of the sins incurred by their ancestors. The five Pāṇḍavas, at the end of the Mahābhārata war, instead of going to heaven, took to asceticism and attained Nirvāṇa.

HARIVAṀŚA-PURĀṆA. An unpublished work by Raidhu (q.v.).

HARIVAṀŚA-PURĀṆA. A Jaina adaptation in Prakrit of the *Mahābhārata* (q.v.) in 66 cantos by Jinasena, composed in 738; also called *Bṛihad-harivaṁśa-purāṇa*. Many changes have been effected to glorify Jainism: Kauravas and Karṇa are said to have been converted to Jainism and that the Pāṇḍavas are stated to have become ascetics and attained Nirvāṇa.

HARIVAṀŚA-PURĀṆA. A Sanskrit poem in 39 cantos by Sakalakīrti (1464) and his pupil, Jinadāsa (fl. 2nd half of 15th cent.); the first 14 cantos were written by Sakalakīrti, the rest by Jinadāsa, though according to another version only Jinadāsa is mentioned as the author.

HARIVILĀSA. A Sanskrit poem by Lolimbarāja (q.v.), which describes in 5 cantos the early exploits of Kṛishṇa upto his slaying Kaṁsa, the subject affording some opportunity of erotic flavour and lyric fluency.

HARLE, J. C. A British Indologist, whose chief work is *Gupta Sculpture* (Oxford, 1974).

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HARMATTA, JANOS. A modern Hungarian Indologist, who is Professor of the Chair of Indo-European Linguistics in the University of Budapest. He wrote introductory studies to Ervin Baktay's work and to the new ed. of Schmidt's *Pañchatantra* (Budapest, 1959). In Vol. I of the "Anthology of the World" (Budapest, 1952) in Hungarian, he shows the most excellent works of Old Indian literature as well as their authors. His special field of study is the Kushāṇa period.

HARSHA. Same as Śrīharsha (q.v.).

HARSHA-CHARITA. A Sanskrit prose work of Ākhyāyikā type by Bāṇa (q.v.), written in 8 Uchchhvāsas (chapters).

Beginning with an autobiography where Bāṇa traces his descent from Dadhīcha and Sarasvatī and from Vatsa, a son of Dadhīcha's brother, he names his immediate ancestors of some generations with veneration due to their piety and learning. He gives an account of his early life and his sojourn at the royal court. Next comes the history of king Harsha : in the city of Sthāṇvīśvara in the country of Śrīkaṇṭha, there lives a king Pushpabhūti. In the remaining chapters, he gives an account of Prabhākaravardhana, born in the line of Pushpabhūti. Prabhākaravardhana, who is of great prowess, has two sons: Rājyavardhana and Harshavardhana and a daughter Rājyaśrī, who marries the Maukharī prince Grahavarman. On the death of Prabhākaravardhana, Rājyavardhana refuses the throne, but before he can instal Harsha in his stead, news reaches them that the king of Mālwā has slain Rājyaśrī's husband and carries her away to his capital. Rājyavardhana attacks the Mālwā prince and kills him but he himself is treacherously murdered in his camp by a Gauḍa prince. Upset by this calamity, Harsha marches against the Gauḍa prince but hearing on the way that Rājyaśrī has escaped from prison and is rescued by a Buddhist monk from her resolve to ascend the funeral pyre, he searches for her. With the meeting of Harsha and Rājyaśrī, the book ends and is obviously incomplete.

The cause for the discontinuance of the work is not known; there are many suggestions but nothing definite can be said. The work is valuable for settling the chronology of the poets who preceded Bāṇa as in the introductory verses to this work are mentioned the poets, dramatists and works which Bāṇa admired.

HARSHANĀTHA MISHRA. A modern Sanskrit scholar, whose chief studies are on *Chāndra-vyākaraṇa* (1974) and *Paribhāshendu-śekhara* (1978).

HARSHE, R. G. A modern scholar, whose chief studies are 'Vedic Names in Assyrian Records', 'Mount Meru : The Homeland of the Aryans', on Bhavabhūti (Eng. tr. : *Observations on the Life and Works of Bhavabhūti*, done by J. B. Khanna) and on Purāṇas.

HART, GEORGE L. A Sanskrit scholar, whose *A Rapid Sanskrit Method* (new ed. 1984) is quite popular in American colleges for learning Sanskrit.

HARTEL, HERBERT (1921-). A German Indologist, whose chief works are: ed. of the Sanskrit *Karmavāchana* text in the Turfan fragments, *Ind sche Skulpturen I* (1960), *Indische Zentralasiatische Wandmalerein* (1959) and *Propsylaen-Kunstgeschichte*, Vol. 16 (1971).

HARTMAN, CARL GUSTAV (1922-). A Finnish Indologist, whose chief works in Finnish are a thesis on the Particles in the Upanishads (1966), a book on the goddess Kālī (1969) and another on Śakti/Viśvagarbhā (Helsinki, 1973).

HASTĀMALAKA. A Sanskrit work in fourteen verses by Śaṅkarāchārya (q.v.), which plays

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on the refrain that the self as the eternal apprehension is all in all.

HASTIMALLA (fl. between 900 and 1300). A Sanskrit writer, son of Govinda of Śrīvatsagotra, who was converted to Jainism and was a remote disciple of Guṇabhadra. He was called 'Hastimalla' because he fought with an elephant; for this act of prowess, he was eulogised by the Pāṇḍya king in a hundred verses in open assembly. Besides the poems *Ādipurāṇa*, *Puru-charita* and *Udayana-rāja-kāvya*, he wrote eight dramas of which the known are *Vikrānta-kaurava* (also called the *Sulochanā-nāṭaka*), the *Subhadrā-haraṇa*, the *Maithilī-kalyāṇa* and *Añjanā-pavanañjaya*.

HASTINGS, W. See *Vivādārṇava-setu*.

HASTIPAKA. See *Meṇṭha*.

HASTYĀYURVEDA. A Sanskrit treatise on the diseases of elephants, which is in the form of dialogue between Romapāda, king of Aṅga, and the sage Pālakāpya. The work is a huge treatise and is also called *Gaja-śāstra*. Some scholars assign it to fifth or even sixth cent. B.C., but others regard it as of much later date; the work was probably known to Kālidāsa. Divided into four Sthānas, each Sthāna being sub-divided into several chapters, the first and second Sthānas deal with major and minor elephant diseases and their treatment; the third deals with surgery relating to elephants, where 10 kinds of surgical instruments are mentioned and the last with food and drink of elephants, flow of ichor, construction of elephant-stalls, description of various kinds of elephants, etc.

HĀSYACHŪḌĀMAṆI. A Sanskrit Prahasana by Vatsarāja. See *Vatsarāja*.

HĀSYĀRṆAVĀ. A Sanskrit *Prahasana* in two Acts by Jagadīśvara (q.v.: fl. later than 15th cent.). It brings the rogues and rakes together in the house of the bawd Bandhurā, which the king Anaya-sindhu 'Ocean of Misrule' visits to study the character of his people, as they are drawn there by the beauty of Bandhurā's daughter Mṛigāṅkalekhā. The work is disfigured by vulgarity of words and acts.

HATTHA-VANAGALLA-VIHĀRA-VAṀSA. A Pali work in 11 chapters; while the first eight give an account of king Sirisaṅghabodhi, the last three describe the mansions built as memorials and for the performance of religious rites, in the place where the king spent the latter part of his life.

HATTORI MASAAKI. A modern Indologist, who tr. into English the first chapter of the *Pramāṇa-samuchchaya* under the title *Diṅnāga: On Perception* (Cambridge, Mass., 1968).

HAUER, JAKOB WILHELM (1881-1962). A German Indologist, who came to India as a missionary and taught at a mission school in India from 1907 onwards. Confronted with Hinduism, he became interested in this religion. He studied Indology and History of Religions at Oxford and obtained a doctorate in Tuebingen in 1917. In 1925, he was appointed Professor of Sanskrit in Margburg and in 1927 he went to Tuebingen as Professor. He wrote several books on Yoga. His chief works (in German) are: "The Beginnings of Yoga Exercises" (1922), "The Vrātya, a study of ancient Indian heresy and its mysticism" (1927), "The Lankavatara Sūtra and Sāṅkhya" (1927) and "Yoga as a means of Salvation" (1932). Hauer considered Yoga a means for psycho-analysts to get away from studying sick people and to help mankind attain a new goal. According to Hauer, the main trend of Yoga was not within the fold of orthodox Brahmanism, but within a heretical group, which developed Sāṅkhya-Yoga as philosophy and Śiva-Rudra worship. He also wrote History of Indo-Germanic Religions and a

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German tr. of a part of *Atharvaveda*. According to Hauer, the Indians invaded India about 2,000 B.C. and prior to it, they must have lived together with the Iranians as the Aryan people. Towards the end of his life in 1958, Hauer wrote another book on Yoga "Yoga, the Indian way to Self-realization".

HAUG, MARTIN (1827-76). A German Indologist, who studied Iranian languages and Sanskrit in Germany. He is considered one of the greatest authorities on Iranian languages and co-founder of Iranian philology. Besides his many works on Zendavesta, he ed. and tr. the *Aitareya-brāhmaṇa* (2 vols., 1863) into German. He had gained insight into Vedic rituals through his friendship with pandits in India, which proved to be of great value when engaged on this work. He also wrote a treatise on "Brahma and the Brahmins" (1871) and on the "Value of Vedic Accent' (1873). He maintained that Vedic accent is not a word accent, but a song accent. This theory is based on the present-day recitation of the Vedas. In 1868, he was appointed Professor of Sanskrit and Comparative Philology at Muenchen. He lectured on many subjects in the field of Sanskrit philology, linguistics, and Oriental studies, and young scholars from India (including R.G. Bhandarkar) and England came to his classes.

HAUSCHILD, RICHARD (1901-72). A German Indologist, who obtained his doctorate on *Śvetāśvatara-upanishad* in 1926.). He became Professor of Sanskrit in 1951 in Jena. Besides his papers on the "Pali Manuscripts Aśoka, as a Buddhist and a progressive man, and on god Agni, his greatest achievement is the revised and enlarged edition of A. Thumb's *Handbuch des Sanskrit* (3 vols., 1953-59). He compiled an index to the Grammar of J. Wackernagel and A. Debrunner, which appeared in 1964. He ed. and pub. *Aṣṭāvakra-gītā*, a philosophical poem. He also wrote (in German) "The Indo-European people and languages of Asia Minor". In 1972, after his retirement in 1967, Hauschild wrote "The Missionary Father Heinrich Roth and the first European Sanskrit Grammar".

HAVELL, E. B. A modern Indologist, whose chief works are: *Ancient and Mediaeval Architecture of India* (London, 1915), *Indian Architecture* (London, 1913), *Ideals of Indian Art* (1911) and *Indian Sculpture and Painting* (1908).

HAWLEY, JOHN STRATTON. A modern Amrican Indologist, who along with Donna Marie Wulff, in *The Divine Consort* (Rādhā and the Goddesses of India; 1982, ed.) discusses the Hindu conception of God as Woman. Hawley's other works are: *At Play with Kṛishṇa: Pilgrimage Dramas from Brindāvan* (1981; with Shrivastava Goswami; also Paper back edition 1985), *Krishṇa, the Butter Thief* (1983) and *Sur Das: Poet, Singer, Saint* (1984). He has written a number of articles, mainly on Kṛishṇa and allied topics. He is Professor, Department of Asian Languages and Literature, University of Washington.

HAYAGRĪVA-VADHA. A Sanskrit poem by Meṇṭha (q. v.), the first verse of which is quoted by Rājaśekhara in his *Kāvyamīmāṁsā* (q. v.) and by Kshemendra in his *Suvṛittatilaka* (q. v.); the work is not extant. It describes the killing of the demon Hayagrīva by Vishṇu for stealing the Vedas.

HAYASHIYA TOMOJIRŌ. A modern Japanese scholar, who has done much work in studying the catalogues of translations of Chinese renderings of Buddhist canon.

HAZĀRĪLĀLA ŚĀSTRĪ. A modern Sanskrit poet, whose *Indirā-vijaya-praśastī-śataka* (1971-72) eulogises Indirā Gāndhī, the third Prime Minister of India.

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HAZRA, R. C. A modern Indologist, whose chief works are: *Studies in Purāṇic Records on Hindu Rites and Customs* (1940; reprint 1975); *Studies in Upapurāṇas* (Vol. I, 1958, Vol. II, 1963). He has made an exhaustive study of Purāṇas and Upapurāṇas and in this field is considered as an authority. With S. K. De, he has pub. *Anthology of the Epics and Purāṇas* (Sahitya Akademi, 1959).

HECKER, H. (1923-). A GermanIndolo gist, whose chief work is: *Die Ethik des Buddha* (Buddhist ethics). In his *Der Pali Kanon, Ein Wegweiser* (Hamburg, 1965), he has listed German trs. of the Pali Canon.

HEESTERMAN, J. C. A modern Dutch Indologist, who is working on the development of the Vedic ritual system out of an original complex of collective ceremonies.

HEILER, FRIEDRICH (1892-1967). A German Indologist, who in 1920 became Professor of Comparative Religion at Marburg University. In 1919, he was invited to Sweden as a visiting Professor. He took keen interest in Buddhism and Hinduism. His comparative studies on Hinduism and Christianity were aimed at understanding and synthesis. He wrote his thesis (in German) "Prayer, A study on the history and psychology of religion; 1918"); five editions of this book appeared. He wrote another thesis on Buddhist meditation, 1918, 2nd ed. 1922. It was Heiler's wish to find a synthesis between meditation and prayer, between mystic religion and prophetic religion. This seems to have led him to a study on Sadhu Sunder Singh, 1924, 4th ed. 1926. Sadhu Sunder Singh had been born a Sikh; study of the Bible induced him to convert to Christianity. In spite of this, he remained an Indian nationalist, who envisaged an Indian Christian Church free from any foreign influence. His other works are: "Mysticism of the Upanishads" (1925), "Christian faith and Indian thought" (1926) and "Christian Missions in India" (1931).

HEIFETZ, HANK. An American Sanskrit scholar, who teaches in the Department of South Asian Studies, University of Winconsin-Madison, U.S.A. He has authored *The Origin of Young God* (California, 1985; a tr. of Kālīdāsa's *Kumārasambhava*, with annotation and Introduction).

HEILMANN, LUIGI. A modern Italian Indologist, whose chief studies are on Śaṅkara's *Gītābhāshya*, Sanskrit prosody and linguistic problems of Modern Indo-Aryan.

HEIMANN, BETTY. A modern Indologist, whose chief work is: *Significance of Prefixes in Sanskrit Philosophical Terminology* (London, 1951); she has contributed hundreds of articles on topics of Indian philosophy including study on the god Varuṇa.

HEIN, NORVIN. A modern American Indologist, who worked in Mathurā area on religious and folk dramatic arts and is the author of *The Miracle Plays of Mathurā* (Oxford, 1972).

HELLER, LUDWIG (1866-1945). A German Indologist, who in 1893 submitted his thesis on Halāyudha's *Kavirahasya* (q.v.); the Introduction was pub. in 1894 and the text in 1900 in Greifswald. In 1897, he wrote in German as "The Indian Rules on the Formation of Denominatives" and the same year he was appointed Professor of Sanskrit in Greifswald. He wrote a number of papers on grammatical subjects and gave a lecture on 'Pāṇini's System of Thought". He went on teaching in Greifswald till his death.

HEMACHANDRA (1088-1172). A celebrated polymath, originally named Chāṅgadeva, who bore the title 'Kalikāla-Sarvajña'. Son of Chachiga and Pahinī and pupil of Jinadatta, he was born at Dhunduka or Dhandukā (in Ahmedābād) of Anhilvād, and became a Jaina monk. He was patronised by Chālukya

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king Jayasiṁha Siddharāja and was responsible for the conversion to Jainism of his successor, king Kumārapāla. His Sanskrit kāvyas are : *Bālabhārata* (an epitome of the *Mahābhārata* in 19 cantos), *Kumārapāla-charita* (q. v.; partly in Sanskrit and partly in Prakrit, in honour of Kumārapāla), *Trishashṭi-śalākāpurusha-charita* (q. v.) and *Saptasandhāna*, a poem, having seven applications, but no longer extant. He is the author also of the philosophical work *Pramāṇa-mīmāṁsā* and of the grammar entitled *Siddha-hemachandrābhidhasvopajña - śabdānuśāsana*, popularly known as *Śabdānuśāsana* (q.v.). He wrote also *Kāvyānuśāsana* (a work on poetics), *Abhidhānachintāmaṇi* (a lexicon), *Laghv-Arhannīti* (on polity) and *Chhandonuśāsana* (a work on metres; qq.v.). His exclusive works in Prakrit are *Bhava-bhāvanā* (q.v.) and *Deśī-nāmamālā* (q.v.).

HEMACHANDRA. A Jaina Prakrit poet and author of *Neminātha-charita* (a biography of Neminātha, a Tīrthaṅkara, in 5,000 Gāthās). He was an elder contemporary of famous Hemachandra, and belonged to the Maladhārigachchha.

HEMĀDRI (fl. 13th cent.) A great figure in the Smṛiti literature of South India. Son of Kāmadeva and grandson of Vasūdeva, he was well-versed in Pūrva Mīmāṁsā and was a minister of Mahādeva (r. 1261-71), the Yādava king of Devagiri. His Sanskrit *Chaturvarga-chintāmaṇi* (q.v.) is an encyclopaedic Smṛiti digest. A voluminous writer, he is said to have written a comm on Śaunaka's *Praṇavakalpa*; *Kaivalya-dīpikā*, a comm. on the *Muktāphala* of Bopadeva (the author of *Mugdhabodha* grammar), *Srāddha-kalpa* according to the rules of Kātyāyana, and *Āyurvedarasāyana*, a comm. on the *Āshṭāṅga-hṛidaya* of Vāgbhaṭa. Hemādri's name is associated with numerous temples built in a peculiar style of architecture (called Hemāḍapantī), and he is said to have invented the Moḍī script current in Mahārāshṭra.

HEMĀDRI A Sanskrit writer in Āyurveda and author of Śataślokī (q.v.). Some scholars are of the view that the real author of *Śataślokī* was Vopadeva (q.v.) and that Hemādri was his patron.

HEMAHAṀSAVIJAYA GAṆI. A Sanskrit writer on grammar, who belonged to the Hemachandra school. He put together a collection of about 140 *Paribhāshās* or maxims of interpretation used in Hemachandra's grammar and wrote a comm. on them, entitled *Nyāyartha-mañjūshā* (completed 1405) at Ahmedābād.

HEMAKUMĀRA-CHARITRA. Same as *Kumārapāla-pratibodha* (q.v.).

HEMAVIJAYAGAṆI (fl. 17th cent.). A Jaina monk and author of *Kathā-ratnākara* (q.v.), a book of tales.

HENDRIKSEN, HANS (1913-). A Danish Indologist, whose chief work is *Syntax of the infinitive verb-forms of Pali* (Copenhagen, 1944); he also ed. the *Critical Pali Dictionary*. His other works relating to Himachali studies are : *Reflections on Phonematic Analysis with special regard to a Himachali Dialect* (1968), *Himachali Studies* (Vol. I: Vocabulary, 1976; Vol. II, 1980). He is Director of the Institute of Indian Philology in the University of Copenhagen and is mainly interested in linguistic studies and the philological interpretation of texts.

HENRY, VICTOR. A French Indologist, whose chief works are : *Bouddhisme et Positivisme* (1901), *Precis de Grammaire Pali* (1904), *Grammar of Sanskrit and Pali*, tr. of *Mālavihāgnimitra*, and a work on Agnishṭoma, jointly with Caland (Paris, 1906-7); he has written

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an article "Vedic antethesis and its utility for Vedic interpretation". He also pub. a French tr. of Kāṇḍas VII-XIII of *Atharvaveda* with a commentary (Paris, 1891-96).

HENSGEN, HANS. A modern Indologist, whose chief study is on the cosmographical contents of the *Brahmāṇḍa*, *Vāyu* and *Matsya Purāṇas*.

HERDERS, J.G.V. (1744-1803). A German Indologist, whose chief work is the critical analysis of Kālidāsa's *Śakuntalā*.

HERMAN, ARTHUR L. A modern American Indologist, whose field is religion and philosophy; his paper on Māyā was published in *Vedānta and the West* (No. 173, Hollywood).

HEROLD, ERICH. A Czech Indologist, whose chief work is on Group-marriage in Vedic society (1955).

HERTEL, JOHANNES (1872-1955). A German Indologist, who made a deep study of *Pañchatantra* as well as the Veda and Avesta. He obtained a doctorate on "Text and author of *Hitopadeśa*" and was Windisch's successor on the chair of Indology at Leipzig in 1919. After a careful study of the *Pañchatantra* manuscripts, he came to the conclusion that the Kashmirian version came closest to the original text. In 1914, was published his *Das Pañchatantra, seine Geschichte und seine Verbreitung* (The Pañchatantra, its history and its diffusion), which discusses the spread of Indian fables not only to the West but also to the East and South. In his opinion, Buddhist missionaries, wandering bards, and gypsies were instrumental in spreading these tales abroad. In 1921, he brought out *Bharataka-dvātriṁśikā*, a collection 32 popular tales. Hertel assumed that the author was a Jaina writer of the 14th century. He also tr. the *Mattavilāsa Prahasana* (q.v.) which is ascribed to 7th century.

When Hertel was appointed Professor in Leipzig, he took up the study of the *Ṛigveda*. From 1924 onwards, he published a Journal (in German) "Indo-Iranian Sources and Research", in which his paper on Vedic and Avestan subjects appeared. He intended to give a proper interpretation of the Veda and Avesta, which he considered should be studied together, not separately. According to Hertel, fire, sun, and light play an important role in both Veda and Avesta; they are symbols of what is considered good and beautiful in Iranian and Vedic languages. The original home of Aryan people must therefore have been in a cold country. The fact that Indian flora and fauna find no mention in the Veda corroborates this fact in Hertel's opinion. In the Vedic field, his works are : *Die Methode der Arischen Vorschung and Die Arische Feurlehre* (1925). He wrote a large number of articles and book reviews; he tr. some Indian poems and stories into German. He also studied Jaina literature and wrote *Literature of Śvetāmbaras of Gujarat*. Among his study of the fairy tales are the German tr. of *Kathāratnākara* (1920), *Story of Pāla and Gopāla and the Kathāratnākara*.

HEVAJRA-TANTRA. A Buddhist Sanskrit Tantra of the 8th cent., which contains rituals for mastery over a young woman it is an invocation of Vajra.

HILGENBURGE, LOUISE. A German Indologist, whose chief work is *Die Kosmographische Episode in Mahābhārata und Padmapurāṇa* (Stuttgart, 1934).

HILLEBRANDT, ALFRED (1853-1927). A German Indologist, who is best known for his research on Vedic mythology and ritual literature; he also devoted his attention to the *Arthaśāstra*. In 1875, he obtained his doctorate on a thesis "On the goddess Aditi". He was of the opinion that Aditi is the immortal daylight. To qualify as university

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professor he wrote another thesis *Varuṇa und Mitra* (1877). In 1885, he was appointed full Professor in Breslau. Twice he was Vice-Chancellor of Breslau University. His major contribution to Vedic studies is his *Vedische Mythologie* (Vedic Mythology; Ist vol. on the god Soma, 1891, 2nd and 3rd vols. 1899 and 1902; smaller ed. 2 vols. 1910; new ed. 1927: Eng. tr. by S.R. Śarmā); in this he discussed Soma, Uśas, Agni, Indra and the remaining gods. He found several sun and moon gods in the Vedic pantheon and he attributed this to the fact that the gods of the different tribes had been incorporated in the pantheon. Hillebrandt's lectures on Indian cultural history were published in a book : *Altindien* (Ancient India).

His works on ancient rituals are : "Indian new and full moon sacrifice" (1889), in which he based his studies on the Śrautasūtras. He also ed. *Śāṅkhāyana Śrautasūtra* "Bibliotheca Indica" (Calcutta, 3 vols. 1888, 1891, 1897). In a paper : "Solistice festivals in ancient India" (1897), he showed that this custom was an Indo-European one. He contributed a book *Rituallitteratur* to the "Encyclopaedia of Indo-Aryan Research", in which he described the whole of Vedic ritual literature. He also wrote a treatise in German : "Voluntary death through fire and Soma initiation" (1917).

Hillebrandt prepared a critical ed. of *Mudrārākshasa*, which led him to the study of Kautilya's *Arthaśāstra*. He published his study as "Politics in Ancient India" (1923). In 1921, he wrote a monograph *Kālidāsa* and brought out *Aus Brāhmanas und Upanischaden*, containing translations. A reprint, ed. by Glasenapp appeared under the title *Upanischaden, Altindische Weisheit* (Upanishads. Ancient Indian Wisdom; 1958/64).

HINBUER, OSKAR VON (1939-). A German Indologist, whose chief work *Studien zur Kasussyntax des Pali, besonders des Vinaya-piṭaka* (Munchen, 1968) is on the syntax of the cases in *Vinaya-piṭaka*. He devotes his interest to the study of Gligit manuscripts. We wrote a thesis on *Sanghatasūtra* (1980)

HĪRAKA. See *Mathurā Nātha*.

HIRĀLĀL JAIN. A celebrated Jaina scholar, who is responsible for the pub. of the early Digambara Āgama texts, like the famous comm. *Dhavalā* by Vīrasena on the Sūtras, called *Shaṭkhaṇḍāgama* by Pushpadanta and Bhūtabali (16 Vols., completed 1959), the *Mahābandha*, its last part (7 Vols., 1953-58), and another large comm. *Jayadhavalā* on the text called *Kāshyapahuḍa* (in several vols.). The texts, dealing with the Karma doctrine, are accompanied with Hindi tr. and Introduction. He ed. also *Sāvayadhammedohā* attributed to Devasena (1932), Rāmasiṁha's *Pāhuḍa-dohā* (1933), Kanakāmara's *Karakaṇḍa-chariu* (1934), Pushpadanta's *Nāya-kumāra-chariu* (1933), with necessary information. His *Bhāratīya Saṁskṛiti meṅ Jaina Dharma kā Yogadāna* (in Hindi, Jabalpur, 1962) deals with the contribution of Jainism in the cultural history of India.

HĪRĀLĀL SHUKLA. A Sanskrit writer, whose works are : *Ādhunika Saṁskṛita Sāhitya* (Allahabad, 1971) and *Contemporary Indian Literature* (1968).

HIRAṆYAKEŚIN-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

HIRAṆYAKEŚIN-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

HIRIYANNA, M. (1871-1950). A Sanskrit scholar, who authored such works as *Outlines of Indian Philosophy*, *Essentials of Indian Philosophy*, *Quest After Perfection*, *Popular Essays in Indian Philosophy*, *Art Experience* and *Sanskrit Studies*. He was Professor of Philosophy and Sanskrit at the Maharaja's College in Mysore.

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HIRT, H. A German Indologist, whose grammatical work 'Indogermanische Grammatik" (5 vols.; 1921-24) was published from Heidelberg.

HIRZEL, B. A German Indologist, whose chief work is *Gleichnisse und Metaphorn in Ṛigveda, etc.* (Eng. tr. by S.B. Velankar). He also tr. Śakuntalā episode of the *Mahābhārata* into German (1833).

HISTORY AND CULTURE OF THE INDIAN PEOPLE. See *Majumdar, R.C.*

HITOPADEŚA. A Sanskrit work by Nārāyaṇa, which is the Bengal version of the *Pañchatantra* (q.v.), though with additions and alterations in the original work. The number of the books has been reduced from five of the original *Pañchatantra* to four. See *Pañchatantra.*

HJORTSHOJ, ERIK PIHLKJAER. A modern Danish Indologist, whose special field is the study of Indian and Greek sources of the history of the Maurya period; he has pub. articles on Aśoka's inscriptions and is working at a collation of a Nepalese manuscript of *Śakuntalā.*

HOCK, HANS HENRICH (1938-). A German (U.S. citizenship by naturalization) scholar, who is Associate Professor in the Department of Linguistics, University of Illinois, Urbana. His relevant articles are : "Historical Change and Synchronic Structure: the case of the Sanskrit vocative singular of â-stems" (1972), "Historical Change and Synchronic Structure : the case of the Sanskrit root nouns", "On the Indo-Iranian accusative plural of consonant stems", "On the non-automatic relationship between Vedic ablaut and accent" (1974), "Substratum influence of (Rig-Vedic) Sanskrit ?" (1975), "Sanskrit in the pre-Islamic context of South Asia" (with R. Pandharipande ; 1978), "Retroflexion rules in Sanskrit", "Archaisms, morphophonemic metrics, or variable rules in the Ṛigveda", "Sanskrit Causative Syntax : a Diachronic Study" (1981), "Subhāshita-saṁskṛitasyādhunikīsthitiḥ". (The present-day status of spoken Sanskrit : in Sanskrit) (1981), "The Sanskrit passive : synchronic behaviour and diachronic change", "Pre-Rigvedic Convergence of Indo-Aryan with Dravidian : Another look at the evidence" (1984), "Transitivity as a gradient feature : synchronic and diachronic evidence from Indo-Aryan, especially Sanskrit" (1985). etc.

HODGSON, BRIAN HOUGHTON (1800-94). An English Indologist, whose chief works are: *Essays on the Languages, Literature and Religion of Nepal and Tibet, Illustration of the Literature and Religion of the Buddhists* and *Buddhism in Nepal*; in 1837 he sent from Kāthmandu 88 manuscripts of Sanskrit Buddhist texts to the Société Asiatique.

HOEFER, ALBRECHT (1812-83). A German Indologist, who was appointed in 1847 as University Professor at Greifswald. Earlier in 1836, he got his doctorate on the thesis : "Two Books on the Prakrit Dialect". His major work in German was : "Contributions to the Etymology and Comparative Grammar of the Chief Languages of the Indo-European Family of Languages; vol. I on Phonetics". He tr. Kālidāsa's *Urvaśī* and other Indian poems into German and worked on Vararuchi's grammar of Prakrit. He was the first to report on *Setubandha* "a pure old Prakrit poem". He studied Prakrit, the language of the Jainas. He wrote a paper on the grammar of the Veda. Hoefer's syntactical study was : "On the Infinitive, particularly in Sanskrit. An etymological-syntactical discussion as specimen of a Sanskrit syntax" (Berlin, 1840).

HOERNLE, AUGUST RUDOLF FRIEDRICH (1841-1918). A German Indologist, who was

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born in Sikandria near Agra, where his father was a missionary. After studying with Goldstuecker in London, he became Professor of Philosophy in Jai Narain's College in Benares and was appointed Principal of the Cathedral Mission College, Calcutta in 1877. From 1881-99, he was Principal of the Madrasa in Calcutta. He died in Oxford.

His works are : *A Comparative Grammar of the North Indian Vernaculars* (1880), ed. of a Prakrit Grammar, Chanda's *Prakṛita Lakshaṇa* (in Bibliotheca Indica, 1880), ed. of *Uvasgadasao, being the seventh Aṅga of the Jains, ed. in the original Prakrit with the Sanskrit Commentary of Abhayadeva and the English translation with Notes* (Bibliotheca Indica, 1889-90), *A Comparative Grammar of the Bihari Language* (with Grierson, 1885-89; it could not be completed), ed. of Jain Pattavali's list of teachers, compiling a list of the Indo-Greek kings from their coins and some 30 papers on Indian numismatics.

Hoernle's decipherment of the Bakshali manuscript (found in the village Bakshali near Peshawar) proved to be of importance for the study of Indian mathematics; his treatise on this manuscript was published (Indian Antiquary, 1883, 1888). His work on the Bower manuscript (found by Lt. H. Bower, in 1890 in old stupa near Kaschgar in Central Asia) is on medicine and was printed under the title : *The Bower Manuscript, Facsimile Leaves, Nagari Transcription, Romanised Transliteration and English translation with notes* (Calcutta, 1893-1912). In the course of working on this manuscript, Hoernle acquired knowledge of Indian medical literature and he wrote *Studies in the Medicine of Ancient India* (1907); he also wrote several other articles on Indian medicine. He wrote *Manuscript Remains of Buddhist Literature found in Eastern Turkestan* (1916). He also compiled a *List of MSS. (Pali) in British Museum* (1883). While in Benares, he had several meetings with Dayānanda Sarasvatī (q.v.).

HOFFDING, H. A modern Danish Indologist, whose chief work is *Religions Filosofi*.

HOFFMANN, HELMUT (1912-). A German Indologist, who has pub. several works on pre-Buddhistic religion of Tibet, the chief being *The Religion of Tibet* (Eng. ed., 1961); he has also pub. a study on Sanskrit Buddhist Canon (1939).

HOFFMANN, KARL (1915-). A German Indologist, who has done special study in Vedic ritualism, philology and linguistics; his chief work is *Injunctive im Veda* (1967).

HOFINGER, MARCEL. A Belgian Indologist, whose chief work *Etude sur le concile de Vaiśālī* (Louvain, 1946) is a thesis on the Vaiśālī Buddhist Council.

HOHENBERGER, A. A modern Indologist, whose chief work is the study of Indian flood-legendsand the *Matsya-purāṇa*. He also pub. a study on the *Bhavishya-purāṇa*.

HOLT, CLAIRE (Mrs.). An American scholar, whose *Art in Indonesia* (1967) deals with the dance-drama arts of Indonesia, their literary bases : the *Mahābhārata* and the *Rāmāyaṇa*, and the Indian influences.

HOLTZMANN, ADOLF SR. (1810-70). A German Indologist, who studied Sanskrit and German in Muenchen and later in Paris. In 1852, he was appointed Professor in Heidelberg. After writing his treatise : "On the Greek origin of the Indian zodiac" (1841), his "Rama, an Indian poem by Valmiki" (in German) appeared in 1843. A small text edition from a Paris manuscript was entitled "Indravaja, an episode from the Mahābhārata". His major work was *Indische Sagen* (Indian Legends; 1845, 1846, 1847). The first and third parts of this work are episodes from the *Mahābhārata*, e.g., the story of Nala; the 2nd volume contains the chief part of the

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great epic up to the end of the great battle. The epic is condensed, but most of the verses are literal trs. from the original. According to Holtzmann, the *Mahābhārata* contains an ancient part and many later additions and interpolations, and he tried to reconstruct the original. Although he was very often subjective, he did initiate critical Mahābhārata studies. After his death, his nephew Adolf Holtzmann Jr. (q.v.) continued his uncle's work in a more philological-descriptive manner.

HOLTZMANN, ADOLF JR. (1838-1914). A German Indologist, who, following the example of his uncle, Adolf Holtzmann Sr. (q.v.) made a deep study of the *Mahābhārata*. In 1908, he became full Professor for Sanskrit and Comparative Linguistics in Freiburg. Among his works are : "Agni, according to the Mahābharata; 1878), "On the Grammar of the *Mahābhārata*; 1884) (both in German), *Das Mahābhārata und seine Teile* (The *Mahābharata* and its components; 4 vols , 1892-95; reprint 1970). Critics have objected that his volumes are not clearly arranged and the summaries of contents leave out long passages which he seemed to consider spurious. In Holtzmann's opinion, the original poem was retouched by a person with Vaishnava, pro-Pāṇḍava tendencies.

HOOYKAAS, C. A modern Indologist, whose chief work is *Old-Javanese Rāmāyaṇa* (Amsterdam, 1958).

HOPKINS, EDWARD WASHBURN (1857-1932). A modern Indologist, whose chief works are: *The Religions of India* (Boston, 1895), *The Great Epic of India* (New York, 1901), *The Mutual Relations of the Four Castes, Gods and Saints of the Great Brāhmaṇas*, and *Epic Mythology* (Strassburg, 1915; reprint 1974). His *The Religions of India* is larger than that of Barth's book of the same title but his treatment of Vedic gods is conservative and cautious so far as the different schools of Vedic interpretation are concerned; as regards Kṛishṇa he considers Kṛishṇa originally the patron-god of the Pāṇḍavas, a polyandrous wild tribe located north of the Ganges, who attacked the stronghold of Brāhmanism in the holy land about the present Delhi and overthrew the old Brāhmaṇic Aryan race of the Kurus.

HOPPE, M. A modern German Indologist, whose chief work is *The Buddha—His teachings, etc.*

HORĀŚĀSTRA. A Sanskrit work on astrology by Bhaṭṭotpāla, which is in 75 verses.

HORNER, I. B. (Miss). A modern English Indologist, whose chief works are: *Early Buddhist Theory of Man Perfected* (1934), ed. of *Papañchasūdanī*, ed. of *Madhuratthavilāsinī*, Eng. tr. of *Majjhima-nikāya* (under the title *The Middle Length Sayings*, 1954), and *Milindapañho, Living Thoughts of Gotama, the Buddha* (with A. Coomaraswamy; 1948), *Basic Position of Sīla* (1950), *The Jātaka Stories* (Pali and English Facing; 1954), *Some Aspects of Buddhism* (1962), Eng. tr. of *Section on elders in Buddhist texts through the Ages* by E. Conze (1964), Eng. tr. of *Vinayapiṭaka* (under the title *The Book of Discipline*, 1938), *Women under Primitive Buddhism* (1973), new tr. of *Vimānavatthu* (1974) and new tr. of *Buddhavaṁsa* and *Chariyapiṭaka* (1975).

HORSCH, PAUL (1925-72). A German Indologist, who was more of a philosopher than a linguist and devoted himself to Vedic and Buddhist studies. He obtained his doctorate in 1951 on a thesis : "The Concept of Upādhi in Śankara's Philosophy". The next five years he spent in Cambridge and in Shantiniketan. At Lausanne and Marburg, he worked on the *Dharma theory in Buddhist*

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Philosophy (1959). From 1967 onwards, he was Assistant Professor in Zuerich. He visited India in 1972 and was drowned at Mahābalipuram (near Madras) when he attempted to save his wife. Starting from Śaṅkara's Advaitavāda, Horsch followed the sources into the past from the Upanishads to Brāhmaṇas and the Vedas. In his German book "Vedic Gatha and Śloka Literature; Bern, 1966", the few remainders of Vedic secular knowledge have been collected. He published a paper on the Vedic cosmic order as he intended to write a book on it. The book was almost ready for print when Horsch died. As editor of "Asiatische Studient", Horsch wrote a large number of papers (in German) on the problem of individuation in Indian philosophy (3 Pts.), secular knowledge in Vedic Literature (1961), Buddha's first meditation (1964), sociological elements in ancient Indian names (1965), Hinduism and tribal religion (1968), symbolism of oriental religions (1970), and precursors of the Indian doctrine of transmigration (1971). In his paper "Buddhismus and Upanishaden" (*Pratidānam*, 1968), he discussed the relation of Buddhism and primitive Sāṅkhya philosophy.

HOUSEHOLDER, FRED W. An American Indologist, whose special field of study is Sanskrit literature and who at present teaches in the Indiana University.

HOUSTON, G.W. A foreign Indologist, whose chief work is : *The Cross and the Lotus : Christianity and Buddhism in Dialogue* (1985; ed.).

HOWARD, WAYNE. A modern foreign Indologist, whose chief work is : *Veda Recitation in Varanasi* (1985).

HṚISHIKEŚA ŚĀSTRI. A Sanskrit writer, who is known for his collection of essays : *Prabandhamañjarī* (1928).

HU, FERNANDO. A French Indologist, whose chief work is French tr. of *Dhammapada* (Paris, 1878).

HUBER, E. A modern Indologist, who tr. *Sūtralāṅkāra* (Paris 1908) into French.

HULIN, MICHEL. A French Indologist, whose chief study in French is on the notion of Ahaṁkāra (1978).

HULTZSCH, EUGEN (1857-1927). A German Indologist, whose works are on Indian epigraphy. His ed. of the *Inscriptions of Aśoka* is his most outstanding contribution. In 1886, he was appointed as epigraphist to the Government of Madras, Examiner of Sanskrit and Fellow of the University of Madras, a post he held upto 1903, when he returned to Germany. He accepted a professorship in Halle and stayed there till his death.

While in India, he devoted his time to the search for and to the examination of manuscripts. Every year he pub. papers on epigraphy and occasionally numismatics. He pub. three Reports on *Sanskrit Manuscripts in Southern India* (Madras, 1895-1905). As Assistant editor of "Epigraphia Indica", he brought out *South Indian Inscriptions* (3 vols., Madras, 1890-1903). His *Inscriptions of Aśoka* appeared in 1925, though the manuscript was ready for print already in 1914. He also ed. *Pārijāta-mañjarī* (Leipzig, 1906), ed. Siṁharāja's *Prākṛita-rūpāvatāra* (London, 1909), Kālidāsa's *Meghadūta* with Vallabhadeva's commentary (London, 1911), German tr. of Māgha's *Śiśupālavadha* (1927), *Extracts from Kalhaṇa's Rājataraṅgiṇī* (1889, 1890). Earlier, Hultzsch had pub. an ed. of the *Baudhāyana-dharma-śāstra* (Leipzig, 1884, 2nd ed. 1921). He also studied Buddhist texts : Aśvaghosha's *Buddhacharita* and *Saundarānanda*; he was able to show that Brahmin legends referred to by Aśvaghosha often differ from the version known from the

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Mahābhārata or the *Rāmāyaṇa*. He also tr. Annambhaṭṭa's *Tarka-saṅgraha* into German (Berlin, 1907), Laugākshi's *Tarka-kaumudi* and Viśvanātha Tarkapañchānana's *Bhāshā-parichchheda*, all Nyāya works.

HUMBACH, HELMUT (1921-). A German Indologist, whose chief works are : *Die Gathas des Zarathustra* (2 vols., 1959) and studies on Kanishka (1960) and Aśoka (1974): his specialization is in Zoroastrianism and history of relations between India and Iran. He also discussed the Aramaic inscriptions from Taxila (Wiesbaden, 1969).

HUMBOLDT, WILHELM VON (1767-1835). A German philologist, who was a diplomat, and a man of letters. While Minister of Education in Prussia, he had been instrumental in obtaining the chair of Sanskrit for Franz Bopp (q.v.) and Bopp was the first Professor of that subject. Humboldt himself had studied Sanskrit with Bopp and wrote an essay entitled : *On an episode of the Mahābhārata known under the name of Bhagavadgītā* in the Memoirs of the Royal Prussian Academy 1825, 1826, 1827. He also contributed two papers on Sanskrit grammatical subjects to A.W. von Schlegel's "Indische Bibliothek". About the *Gītā*, Humboldt wanted to give "a complete and faithful account of this poem, and particularly the philosophical doctrines contained in it" to readers who do not know Sanskrit.

HUME, ROBERT ERNEST. An English Indologist, whose chief work is *The Thirteen Principal Upanishads* (Eng. tr., Oxford, 1921).

HUMPHREYS, C. (1901-). An English scholar, whose chief work is *The Buddhist Way of Life* (1969).

HUNT, E. S. A modern English Indologist, whose chief works are: *Vademecum, Buddhist Stories for Children, The Buddha and His Teachings, An Outline of Buddhism, How to Meditate, Essentials and Symbols of the Buddhist Faith*, ed. *Hawaiian Buddhist Annual, Gleanings from Soto Zen* and *Buddhist Sermons*.

HUNT, MABEL. An English Indologist, whose chief work is *Index to Patisambhidā-magga (1908)*.

HUNTINGTON, SUSAN L. (1943-). An American Indologist, who is at present Associate Professor of History of Art, The Ohio State University, Columbus, Ohio, U.S.A. Her works are : *The "Pala-Sena" School of Sculpture* (Leiden, 1984; with 282 photos) and *The Art of Ancient India : Buddhist, Hindu, Jain* (Tokyo, 1985; with 757 illustrations). Her ed. works are : *Archive of Mathura Art. Kushāṇa Period* (1975), *Archive of Gāndhār Art* (1979), *Archive of Bihar and Bengal Art* (2 Pts., forthcoming; all pub. or to be pub. from Leiden). She has pub. about 10 articles on sculpture and art and has reviewed so far 10 important publications on allied subjects.

HURVITZ, LEON. A modern Buddhist scholar, whose *Scripture of the Lotus Blossom of the Fine Dharma* is an Eng. tr. from the Chinese *Kumārajīva* (New York, 1976).

HUTH, GEORG (1867-1906). A German Tibetologist, whose knowledge of Sanskrit enabled him to study Tibetan Buddhism in the context of Asian culture. In the Sanskrit field, his thesis in German was "The Period of Kālidāsa" (Berlin, 1890). He pub. the *Chhandoratnākara* of Ratnākaraśānti in 1890 and discussed the Tibetan version of *Naisargikaprāyaśchittika-dharmas* (1891). He accompanied Gruenwedel (q.v.) on the first expedition to Turfan in 1902. He also wrote a number of works on Tibetan Buddhism.

HÜTTEMANN, W. An Indologist, in whose chief work *Jñāta Stories* (1907), the stories are summarised with parallels from other literatures.

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INDRA. A great Sanskrit grammarian, who is referred to by Pāṇini in his *Ashṭādhyāyī* (q.v.) by the word *Prāchām*. He is believed to have been the founder of the Aindra school of grammar.

INDRABHŪTI. Supposed author of *Āvassaya* (q.v.).

INDRANĀTHA VANDYOPĀDHYĀYA. A Sanskrit writer, whose *Gaurachandra*, a novel, using a historical episode, was pub. in the *Saṁskrita Sāhitya Parishat Patrikā* (1932-33), Calcutta.

INDRA VIDYĀVĀCHASPATI (1889-1960). A celebrated graduate of Gurukula Kangri, who was son of Swāmī Shraddhānanda. He was also Vice-Chancellor of Gurukula Kangri, Hardwar. His Sanskrit work *Bhāratetihāsa* (Vol. I; 1970) brings the account of India upto the end of the Epic Age; the survey has been made from a fresh point of view. He wrote also a comm. in Hindi on *Iśopanishad*.

INDU (Indumitra). A Sanskrit grammarian and author of the *Anunyāsa*, a comm. on Jinendrabuddhi's *Nyāsa* (q.v.). The author may have flourished earlier than Maitreya-rakshita (q..v).

INDU RASTOGI. A modern Sanskrit scholar, whose chief work is the ed. and Eng. tr. of *Śuklayajuḥ prātiśākhya*.

INGALLS, DANIEL H.H. A modern American Indologist of Harvard University, who studied *Navya Nyāya* (neo-logic) at Calcutta. His chief work, *Materials for the Study of Navya Nyāya* shows how Indian *Navya Nyāya* had anticipated mathematical logic by several centuries; this work was pub. as Vol. 40 of *Harvard Oriental Series*. His another pub. in this Series, *Subhāshita-ratnakośa* (Eng. tr. of the anthology with a comprehensive Indroduction) has brought Sanskrit poetry to the West in an attractive manner. He has made also studies on Purāṇic literature. He has written an article on Kālidāsa: 'Kālidāsa and the Attitudes of the Golden Age', *JAOS 96.1 (1976)*.

INSLER, STANLEY, A modern American Indologist, who teaches in the Yale University. His field of specialization is Indo-Iranian studies, the Vedas and Pāninian grammar.

IRĀVATI KARVE. A modern scholar, whose chief study is on the Paraśurāma Myth.

IRUPAGA DANḌĀDHINĀTHA. See *Bhāskara*.

ĪŚĀVĀSYA-UPANISHAD. See *Upanishad*.

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ISIDĀSĪ. A Therī, whose songs are included in the *Therī-gāthā* (q.v.).

ISIMAṆḌALA. An eulogy in Prakrit by Dharmaghosha, of the ancient Jaina preceptors Jambasvāmi, Sayyambhava, Bhadrabāhu, etc. There is a comm. on it by Padmamandira, written in 1496.

ĪŚVARADATTA. Author of the Sanskrit play *Dhūrta-viṭa-saṁvāda* (q.v.).

ĪŚVARAKṚISHṆA. Author of the celebrated Sanskrit *Sāṁkhya-kārikā* (q.v.); sometimes identified with Vindhyavāsa, who corrected his master's views as expressed in *Shashṭi-tantra* in a set of seventy verses which Vasubandhu (q.v.) criticized in his *Parmārtha-saptati.* He was earlier than Vasubandhu, who is assigned to the 4th or 5th cent. A.D.

IŚVARA-PRATYABHIJÑĀ-SŪTRA. See *Utpaladeva.*

IŚVARA-PRATYABHIJÑĀ-VIMARŚINĪ. Briefly called *Vimarśinī* or *Laghvī Vimarśinī*, it is a Sanskrit comm. by Abhinavagupta, on Utpalāchārya's *Īśvara-pratyabhijñā-sūtra.*

ĪSVARASIDDHI . A Sanskrit work by Utpala (q.v.) on the Śaiva philosophy of Kashmir.

ĪŚVARASYA-SARVAVĀKYAM. A Sanskrit tr. of *The New Testament of Our Lord and Saviour Jesus Christ*, pub. in three volumes by Christian Missionaries at Serampore in 18th century.

ITIHĀSA-DĪPIKĀ. A Sanskrit work in five chapters, which brings the account of the British rule up to the wars with Tipu Sultān and the Mahratta kingdoms.

ITIHĀSA-TAMOMAṆĪ. A Sanskrit work (1813), which gives an account of the conquest of India by the English; its author is unknown.

ITIVUTTAKA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

IVANOV, V.V. A modern Russian Indologist, whose article, 'An Interpretation of the Ancient Indian ritual and mythological terms derived from aśva (horse)' discusses Vedic mythology and cosmogony. See *Toporov, V.N.*

IVEKOVIC RADA. A modern Indologist of Yugoslavia, who has pub. in Slovenian: tr. of R.C. Pandeya's *The Problem of Meaning in Indian Philosophy* (Zagreb, 1975) and 'The Early Buddhist Thought' (Sarajevo, 1977).

IWAMOTO, YUTAKA (1910-). A Japanese Indologist, who is Professor of Sanskrit and Indo-Asian Culture at the Soko University in Tokyo. Earlier, he had taught Sanskrit at the Kyoto University. He has translated 16 books on Indian culture from Sanskrit into Japanese and has written 20 books. His translations include the Upanishads, a part of *Kathāsaritsāgara*, Śūdraka's *Mṛichchhakaṭika*, *Kāmasūtra*, etc. His important works are : "Studies on Buddhist Narratives", "An Introduction to Buddhism", "Indian Narratives", "Selections from Buddhist Sacred Scriptures" and "Dictionary of Japanese Buddhist Terms in Japanese Literature". He is at present engaged in the Japanese tr. of Vālmīki's *Rāmāyaṇa* ; he has already pub. the first two Kāṇdas, while the third one would be ready soon. He is also studying the different versions of the *Rāmāyaṇa* as prevalent in Asian regions including Indonesia, Thailand, etc. He believes Hinduism is no religion but as a symbol of Indian life, manners and customs.

IYENGAR, M.S.R. A scholar, whose chief work is *Studies in South Indian Jainism* (jointly with B. Sheshgiri Rao; Madras, 1922).

IZUMI, HOKEI. A Japanese scholar, who tr. the *Vimala-kīrtinirdeśa* from Chinese into Japanese (1922-28); the work was tr. into Chinese by Kumārajīva in A.D. 406.

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J

JAAVALLAHAM. Another name of *Vajjālagga* (q.v.).

JACKSON, A.V. WILLIAM. An American Indologist, who was Professor of Indo-Iranian Languages from 1895 to 1935 at Columbia University. His chief works are : *An Avestan Grammar in Comparison with Sanskrit* (New York, 1892), *A Beginner's Grammar for Sanskrit* and joint tr. (with G.K. Nariman) of Harsha's play *Priyadarśikā*.

JACOB, COL. G.A. A modern Indologist, whose chief works are : the ed. of *Mahānārāyaṇa-upanishad*, of *Naishkarmyasiddhi*, of *Eleven Ātharvaṇa Upanishads*, *A Manual of Hindu Pantheism* and *Concordance to the Principal Upanishads and Bhagavadgītā* (1931; an important work).

JACOBI, HERMANN (1850-1937). A celebrated German Indologist, who had earned the reputation of a "Śāstrajña". He obtained his doctorate on thesis (in German) : "On the origins of Indian astrology's term Horā). He visited India in 1873-74 and accompanied Georg Buehler on his journey through Rajasthan, where the latter was collecting Jaina manuscripts. In 1876 he became Associate Professor at the University of Muenster, in 1885 he became Professor in Kiel, and in 1889 he went to Cologne, from where he retired in 1922.

Jacobi ed. many Jaina texts and tr. them into German; his text editions are : *Zwei Jainastotras* (1876), *The Kalpasūtra of Bhadrabāhu edited with an Introduction, Notes and a Prakrit-Sanskrit Glossary* (Leipzig, 1879), *The Kālakāchārya-Kathānakam* (ed. and tr., 1880), *The Āyarāṅga Sutta of the Śvetāmbara Jains* (London, 1882), *The Sthaviravali-charita or Pariśishṭa-parvan* by Hemachandra (1883, 2nd ed. 1932). Jacobi tr. the *Āchārāṅgasūtra* and the *Kalpasūtra* for the "Sacred Books of the East" (1884), and the *Uttarādhyayana-sūtra* and *Sūtrakṛitāṅga-sūtra* in the same series (1895). He also tr. *Suyagadaṅga* (in German) and Eng. tr. of *Uttarajjhayana* (ed. Charpentier, Uppasala, 1922) and *Der Buddhismus und seine Geschichte in Indien* (tr. from Dutch, Leipzig 1882-84).

Jacobi's "Selected Stories in Mahārāshṭrī" (in German: Leipzig, 1886), to which he appended a grammar and a glossary, are a landmark for the study of Prakrit. From 1901-14, the *Upamitibhava-prapañcha Kathā* of Siddharsi, a story in prose and verse, appeared in Bibliotheca Indica. In 1908, he ed. the story : *Samaraichcha Kahā* by Haribhadra (2nd ed. 1926). In 1914, he brought out

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the *Paumachariya* of Vimalasūri, a Jaina version of the *Rāmāyaṇa* in Māhārāshtri, which he ascribed to the 2nd or 3rd cent. A.D. In 1913-14, he was invited by Calcutta University to lecture on Indian poetics and an honorary doctor's degree was conferred upon him. In India, he discovered two texts in Apabhraṁśa, a language hitherto only known from quotations by grammarians; he pub. the texts : *Bhavisatta-kahā* (1918) of Dhanavala and the *Neminātha-charita* or *Sanatkumāra-charitam* (1921). Jacobi also wrote numerous papers on Jaina subjects and he thus became a pioneer, together with his teacher, A Weber (q.v.) in Jaina studies. He proved that Mahāvīra and Pārśva were historical personalities and Jainism was not an offshoot of Buddhism. He also wrote *Studies in Jainism*. Jacobi was awarded the title 'Jaina Darśana Divākara' (Sun of Jaina Doctrine) by the Community.

Jacobi's interest in mathematics and natural science had been expressed in his doctoral thesis. He brought out *Methods and tables for verifying Hindu dates, tithis, eclipses, nakshatras*, etc. (Bombay, 1888, Kiel, 1891) and wrote three papers : *The Computation of Hindu Dates in the Inscriptions* (1882), *Tables for Calculating Hindū Dates in true local Time* (1894) and *The Planetary Tables* (1912) (all appeared in *Epigraphia Indica*).

On account of astronomical calculations, he dated the extant collections of hymns to about 4,500 B.C. He took up this question again in a paper *On the Antiquity of Vedic Culture* (1908); his theories caused a lot of controversy among scholars.

Jacobi wrote on Prakrit grammar and linguistics as well. His work (in German) as "Compound and Subordinate Clauses. Studies in the Development of Indo-European Language" appeared from Bonn in 1897. In the Sanskrit epics and poetry, he wrote (in German) "The Ramayana, history and contents with a concordance of the printed recensions" (Bonn, 1893; reprint, 1976); E. Frauwallner ed. the reprint. A corresponding book on the Mahābhārata appeared in 1903. He tr. Ānandavardhana's *Dhvanyaloka* (Leipzig, 1903) and wrote on the early history of *Alaṅkāraśāstra* (1930).

Jacobi contributed several papers (in German) on Nyāya, Vaiśeshika, Sāṅkhya, and Yoga systems of philosophy, e.g. "The Indian Logic" (1901), "The Origin of Buddhism from Sāṅkhya-Yoga", "On the original system of Yoga", etc. A book on philosophy (in German) as "Light from the Orient" appeared in 1922. In his book (in German) "The development of the concept of god among the Indians and their proofs of his existence" (1923), Jacobi gave a survey of the concept of god from the Veda to the philosophical systems. His articles in "Encyclopaedia of Religion and Ethics" on Jaina topics are all results of his mature study and sympathetic understanding of Jainism. A commemoration volume ed. by Kirfel for Jacobi's 75th birthday in 1925 contains a bibliography of Jacobi's works.

JADUNĀTH SINHA. See *Sinha, Jadunāth*.

JAESCHKE, HEINRICH AUGUST (1817-83). A German Indologist, who in 1856 went to Khyelang and Leh in Ladakh and became well versed in the Tibetan language. He wrote *A Short Practical Grammar of the Tibetan Language with special reference to the Spoken Dialects* (1865), a *Romanized Tibetan-English Dictionary* (1866) and the *Introduction to the Hindi and Urdu Languages for Tibetans*. All these works were published in Khyelang. He published on return to Germany, a *Dictionary of the Tibetan Language* in German, which he tr. into English and pub. in 1881 in London as : *Tibetan-English Dictionary* (3rd. ed., 1949). His *Tibetan Grammar* was reprinted in 1954. He contributed papers on the pronunciation and phonetics of the Tibetan and tr. some of the songs of Milaraspa into German. His tr. of the *New Testamen*

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in classical Tibetan appeared in a revised reprint in 1971.

JAGADDEVA (fl. 12th cent.). A Sanskrit author of *Svapna-chintāmaṇi*, an independent work on dreams. He also completed *Samudra-tilaka*, a work on omens, begun by his father Durlabharāja in A.D. 1160.

JAGADDHARA (fl. 15th cent.). A Kashmirian Sanskrit poet, son of Ratnadhara and author of *Sūkti-kusumāñjali*, consisting of 38 hymns in praise of Śiva. He commented on *Sarasvatī-kaṇṭhābharaṇa*, *Mālatī-Mādhava*, *Mudrārākshasa* (qq. v.) and on other plays and wrote *Śivastotra*, *Saṅgīta-sarvasva* and *Vasantotsava*.

JAGADEKAMALLA PRATĀPACHAKRAVARTIN (fl. 12th cent.). A Sanskrit author of *Saṅgīta-chūḍāmaṇi*, a work in five chapters dealing with music and dancing.

JAGADĪŚA TARKĀLAṄKĀRA (fl. middle 16th cent.). Son of Yādava Tarkavāgīśa, great-grandson of Sanātana Miśra, father-in-law of Chaitanya and a prominent figure in the Bengal school of Navya-nyāya, who flourished at Navadvīpa. He is the author in Sanskrit of *Śabda-śakti-prakāśikā* (q.v.), and *Mayūkha* (comm. on *Tattva-chintāmaṇi* of Gaṅgeśa); *Tarkāmṛita* is also ascribed to him. He also commented on the *Dīdhiti* of Raghunātha Śiromaṇi.

JAGDISH CHANDRA JAIN. A modern scholar, whose chief works are: *Life in Ancient India as depicted in the Jaina Canons* (Bombay, 1947), *Prākṛita Sāhitya-kā Itihāsa* (in Hindi; Varanasi, 1961) and ed. of *Vāsudevahiṇḍī*.

JAGDISH KĀSHYAP. A modern scholar, whose chief works are the Hindi tr. of the works of *Tipiṭaka* from Pali and *Pāśchātya-tarkaśāstra* (2 Pts.). See *Tipiṭaka*.

JAGADĪŚVARA (fl. later than 15th cent.). A Sanskrit dramatist and author of *Hāsyārṇava* (q.v.), a Prahasana.

JAGDIŚVARĀNANDA SARASVATĪ (1931-). A Sanskrit scholar, whose chief work is the Hindi tr. of *Vālmīki-Rāmāyaṇa*.

JAGADĪŚVARA ŚĀSTRI, V. (fl. 20th cent.). A Sanskrit writer, who composed hymns on Ramana Maharshi under the title *Ramana-stotrāvalī*, pub. from Tiruvannamalai.

JAGADRĀMA ŚĀSTRĪ. A modern Sanskrit writer of Hoshiarpur, who has introduced popular Hindi tunes of today in his *Saṅgīta-rāmāyaṇa*; his *Chhatrasāla-vijaya* is a prose fiction.

JAGAḌU-CHARITA. See *Sarvānanda*.

JAGAJYOTIRMALLA. A ruler of Bhaktapura (*r.* 1617-33) and a tributary of the king of Nepāl. His chief works in Sanskrit are: *Saṅgīta-sāra-sarvasva* (a treatise on music), *Hara-gāurī-vivāha* (an opera play on the popular theme of the marriage of Śiva and Pārvatī), a comm. on Padmaśrī's *Nāgara-sarvasva* (on erotics) and *Śloka-saṅgraha* (collection of verses on 33 subjects).

JAGANNĀTHA (Lived between 1575 and 1674). An outstanding Sanskrit scholar, poet and author of *Rasa-gaṅgādhara* (q.v.), a celebrated work on poetics. Son of Peru Bhaṭṭa and Lakshmī, pupil of Kṛishṇaśesha, he was a Tailanga Brāhmaṇa and flourished in the courts of Rājputs, the Mughals and the ruler of Kāmarūpa. He appears to have received the title of 'Pandita-rāja' from Shāh Jahān (1628-58). He was patronised by Dārā Shukoh but when his patron was murdered in 1659, he retired from the court. His other chief works are: *Chitramīmāṁsā-khaṇḍana* (on poetics), *Bhāminī-vilāsa* (an erotico-didactic poem; q.v.), three eulogies: *Āsapha-*

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vilāsa (of Āsaf Khān, brother of Nūr Jahān), *Jagadābharaṇa* (of Jagatsiṁha of Udaipur), *Prāṇābharaṇa* (of king Prāṇanārāyaṇa of Kāmarūpa), *Piyūshalaharī* or *Gaṅgālaharī*, *Amṛitalaharī*, *Karunālaharī*, *Lakshmīlaharī*, *Sudhālaharī* (in praise of Gaṅgā, Yamunā, Vishṇu, Lakshmī and Sūrya respectively), *Manoramā-kucha-mardinī* (a grammatical work directed against Bhaṭṭoji's comm. *Prauḍha-manoramā* on the *Siddhānta-kaumudī*; q.v.). A large number of stray verses too are ascribed to him. After criticising the views of earlier writers including those of Appayya Dīkshita (q.v.), he defines poetry as a linguistic composition, which brings a charming idea into expression.

JAGANNĀTHA. Author of the Sanskrit *Varṇakrama-lakshaṇā* (a comm. on the *Ṛik-prātiśākhya*); his date is uncertain.

JAGANNĀTHA. Author of the Sanskrit *Sāra-pradīpikā* (a comm. on the *Sarasvata-vyākaraṇa*; q.v.); his date is uncertain.

JAGANNĀTHA (fl. A.D. 1773). Son of Rudra Tarkavāgīśa of Bengal, called Jagannātha Tarkapañchānana, he is the author in Sanskrit of a huge Smṛiti digest called *Vivāda-bhaṅgārṇava* (q.v. ; 1773).

JAGANNĀTHA. A Sanskrit poet, son of Śrīnivāsa of Kāvala family, who was patronised by king Sarphojī (*r.* A.D. 1711-28) of Tanjore. His poem, *Sārabharāja-vilāsam*, composed in 1722, describes the life of Sarphojī. His other works are : *Anaṅga-vijaya* (a Bhāṇa) and *Śṛingāra-taraṅgiṇī*.

JAGANNĀTHA. A Sanskrit writer, who was son of Bālakṛishṇa, a minister in the court of king Sarphojī (*r.* 1711-28) of Tanjore. His dramas are: *Rati-Manmatha* (on the marriage of Rati and Manmatha) and *Vasumatī-pariṇaya* (on the marriage of Vasumatī).

JAGANNĀTH AGRAWĀL (1906-). A Sanskrit scholar, who has contributed articles to *Comprehensive History of India* (Vols. II, III and IV), planned by Indian History Congress and to *Cambridge History of India* (Vol. II).

JAGANNĀTHA MIŚRA (fl. 17th cent.). A Sanskrit writer, whose *Kathā-prakāśa* is a collection of tales and episodes from various sources.

JAGANNĀTHA MISHRA. A modern Sanskrit poet, whose *Bhārati-śabarī-mahākāvya* (1984) is a poem (dealing with the well-known episode of Śabarī in the *Rāmāyaṇa*) in lucid Sanskrit.

JAGANNĀTHA PĀṬHAK. A Sanskrit scholar, who has ed. *Dhvanyāloka* (with Lochana and Hindi gloss), *Padyarachanā* by Lakshmaṇa Bhaṭṭa (1979), *Kāvya-prakāśa* (1976), *Ratimanmatha-nāṭakam* (1983) by Jagannātha and *Kāpiśāyini* (1980; a collection of original Sanskrit poems on the glorification of lore in its mundane and transcendental aspect). His *Mṛidvika* (1983), a collection of 700 verses, as in his previous poetical work, uses the Persian imagery following the *Rubaiyāt of Omar Khayyam*; here also the poet glorifies love.

JAGANNĀTHA TĪRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, whose *Bhashyadīpikā* explains every word of the *Madhvabhāshya* (see *Madhvāchārya*). He also wrote *Sūtradīpikā*, giving the Madhva interpretation of the *Brahmasūtras* (q.v.).

JAGANNĀTHA-VALLABHA. See *Rāmānanda Rāya*.

JAGANNATHA VEDALAṄKAR. A Sanskrit scholar of Pondicherry, whose chief works are : *Agni-mantra-mālā* (Pondicherry, 1976; a Sanskrit tr. of Aurobindo's *Hymns to Sacred*

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Fire) and *Kuntāpa-sūkta-saurabham*, an exposition of Kuntāpa-sūktas of *Atharvaveda* (XX. 127-136).

JAGDISH CHANDRA JAIN. A modern Jaina scholar, whose chief works are : *Life in Ancient India as Depicted in Jaina Canon and Commentaries* (2nd rev. ed. 1984) and *Prakrit Narrative Literature, Origin and Growth* (1981).

JAGDISH PRASAD SHARMA. An Indologist, who is Professor of History and Chairman, South Asian Studies, University of Hawaii at Manoa, Honolulu, Hawaii, U.S.A. His chief works are : *Republics in Ancient India, C. 1500-500 B.C.* (1968), *Dream-Symbolism in the Shramanic Tradition* (with Lee Siegel ; 1980), *Individuals and Ideas in Modern India* (1982), 10 research articles and 20 book reviews, published in international journals. He is at present engaged on three books : *Myth & Memory of the Jinas : Five Hemachandrian Studies*, *Jaina Heroes and Jainism* (both to be pub. in India & the U.S.) and *Individuals and Ideas in Traditional India : Ten Interpretative Studies* (ed.).

JAGGU VAKULABHŪSHAṆA. A modern Sanskrit writer of Mysore, whose original name was Jaggu Alwar Aiyangar. His chief works are: *Prasanna-kaśyapīya* (Mysore, 1951; a drama, in which Dushyanta, Śakuntalā, along with young Bharata, pay a visit to Kaṇva's Āshram) and *Jayantikā* (a romance of exquisite beauty on the lines of *Kādambarī*).

JAGGU VENKAṬACHARYA (fl. *c.* 1873). A Sanskrit writer of Melukote near Mysore, whose chief works are : *Yādavagirimāhātmya-saṅgraha*, *Kāveri Mahimādarśa*, *Divyasūri-vaibhava*, *Bhaṭṭanātha-charitam* and *Kākān-yokti-mālā*, *Divyasūri-vaibhava* (1873) is a eulogy of the Vaishnavite Alvars of Tamil Nadu. *Ṛiṇavimochana* is a play of his in 10 Acts, dealing with Kṛishṇa's intervention to save Draupadī from indignity at the court of Duryodhana. Other members of the Jaggu family like Singararya and Alvar Ayyangarya have also distinguished themselves as Sanskrit authors, their works being *Yaduśaila-champū* and *Vakulabhūshaṇa* respectively.

JAI DEV (1941-). A scholar, whose chief works in Hindi are on the contribution of Maharshi Dayānanda to World Philosophy (1977) and a study on Upanishads (1980).

JAIDEV VIDYALAṄKAR (1925-). A Sanskrit scholar, whose chief work is *Vedic Sāhitya*; he has also contributed several research papers to journals. He is at present Head, Department of Sanskrit, Maharshi Dayanand University, Rohtak.

JAIMINĪ (fl. 4th cent. B.C.). A Sanskrit writer, to whom *Mīmāṁsā-sūtra* (q.v.) is attributed.

Jaiminī-bhārata is a Sanskrit work by Jaiminī, which describes the story of Horse-sacrifice after the Mahābhārata War.

JAIMINĪYA-ĀRSHEYA-BRĀHMAṆA. See *Brāhmaṇa*.

JAIMINĪYA-BRĀHMAṆA. See *Brāhmaṇa*.

JAIMINĪYA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

JAIMINĪYA-MĀLĀ-VISTĀRA. A Sanskrit work by Mādhava (q. v.), which is an exposition of the Mīmāṁsā system in verse accompanied by a prose comm. entitled *Nyāya-mālā-vistāra*. The original work is divided into several *Adhyāyas*, sub-divided into *Pādas*, each *Pāda* consisting of *Adhikaraṇas*.

JAIMINĪYA-SAṀHITĀ. See *Veda* (*Sāma-veda*).

JAIMINĪYA-ŚRAUTASŪTRA. See *Śrauta-sūtra*.

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JAIMINĪYA-UPANISHAD-BRĀHMAṆA. See *Brāhmaṇa.*

JAIN, C. L. A writer, whose chief work is *Jaina Bibliography* (Calcutta, 1945).

JAIN, C. R. A scholar, whose chief works are: *Key of Knowledge* (Arrah, 1915) and *Practical Path* (1917), both dealing with Jainism.

JAIN, G. R. A scholar, whose chief work *Cosmology: Old and New* (Gwalior, 1942) deals with Jainism.

JAIN, K. P. A scholar, whose chief work in Hindi is *Hindi Jaina Sāhitya-kā Saṁkshipta Itihāsa* (Benares, 1917), a concise history of Hindi Jaina Literature.

JAIN, S. A. A scholar, whose chief work *Reality* (Calcutta, 1960) deals with Jainism.

JAINA MAHĀBHĀRATA. Same as Śubhachandra's *Pāṇḍava-purāṇa* (q. v.).

JAINA-RĀJATARAṄGIṆĪ. A continuation in Sanskrit by Śrīvara (q. v.) of *Dvītīya-rājataraṅgiṇī* (q. v.), covering the period 1459-86. It is also called *Tṛitīya-* (third) *rājataraṅgiṇī.*

JAINENDRA (fl. 7th cent. ?). A Sanskrit grammarian, who was the founder of one of the schools of Sanskrit grammar. His grammar, *Jainendra-vyākaraṇa* (q. v.), however, is nothing but Pāṇini's *Ashṭādhyāyī* and Kātyāyana's *Vārttikas* thereon, condensed as much as possible with a number of ingenious shifts. Though ascribed to Jainendra, the real author of this work is Devanandin, also known Pūjyapāda Devanandin, who probably composed it in 678.

JAINENDRA-VYĀKARAṆA. A Sanskrit grammatical work, traditionally ascribed to Jina (Mahāvīra), who is said to have revealed it to god Indra; hence the title : Jainendra. As a matter of fact, the work appears to have been written by one Devanandin (q.v.), also known as Pūjyapāda Devanandin. Probably written in the 7th cent., the work exists in two versions: the shorter one in 3000 Sūtras and the larger one in 3700 Sūtras. The work aims at simplification of Pāṇini's grammar and the 14 Śivasūtras, the Vedic portion of it having been omitted. The *Pañchavastu* is a recast of the Jainendra grammar to facilitate its study by beginners.

JAINI, J. L. A scholar, whose chief works are Eng. tr. of *Tattvārthasūtra* (Arrah, 1920) and *Outlines of Jainism* (Cambridge, 1916, 1940).

JAINI, P. S. A scholar, whose chief work is the critical ed. of *Abhidharmadīpa* (Patna, 1959).

JAIPĀL VIDYĀLAṄKAR (1932 -). A Sanskrit scholar, whose chief work is the ed. of *Svapnavāsavadattā*, with notes.

JALHAṆA (fl. 13th cent.) A Sanskrit writer, who was son of Lakshmīdhara. He is mentioned by Maṅkha with admiration as a minister at the court of Rājapurī, the capital of king Somapāla. On the history of that king he wrote a poem *Somapāla-vilāsa*, on which Rājānaka Ruchaka commented. On the model of *Subhāshitāvalī* (q,v.), he compiled *Sūktimuktāvalī* (1257, q.v.); he was later on minister of the Yadava king Kṛishṇa. He is also the author of the *Mughopadeśa* (q.v.).

JĀMBAVATĪ - VIJAYA. A Sanskrit Kāvya, though lost, is ascribed to Pāṇini (q.v.), by a Rājaśekhara, in a verse quoted in Jalhaṇa's *Sūkti-muktāvalī.* A fragment from the kāvya is preserved by Rāyamukuṭa in his comm. on the *Amara-kośa.*

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JAMBHALADATTA. Author of a Sanskrit version of *Vetāla-pañchaviṁśatikā* (q.v.).

JAMBUDDĪVA-PANNATTI. See *Uvaṅga.*

JAMBŪDVĪPA-PRAJÑAPTI. See *Jambuddīva-pannatti.*

JAMBŪSVĀMĪ CHARIU. An Apabhraṁśa poem by Vīra (fl. 1019), which describes in 11 Sandhis the life of Jambū Svāmi, the last Jaina *Kevali*. The poem, completed in 1 year describes how Jambū Svāmī, despite entreaties of his mother and his wives, decides to renounce the worldly life and is initiated into the Jaina order by Sudharmā Svāmī. The poem fulfills all the requirements of a *Prabandha-kāvya.*

JAMBŪ SVAMĪ RĀSU (CHARIYA). An Aphbhraṁśa poem (1207) by Mahendra Sūri (q.v.) in 41 verses. The story is the same as in *Jambūsvāmī Chariu* (q.v.).

JAMBUVIJAYA, MUNI. A Jaina scholar, who has ed. the *Āchāraṅga-sūtram* and *Sūtrakṛitāṅga-sūtram* with appendices (1978).

JĀNAKĪ, S.S. (1929-). A Sanskrit scholar, whose chief works are the ed. of Ruyyaka's *Alaṁkārasarvasva* (1965) with the comm. of Vidyāchakravartin and *A Critical Study of Gadya Karṇāmṛita* (1980). Since 1983, she is Director of the Kuppuswami Śāstrī Research Institute, Madras.

JĀNAKĪ-HARAṆA. A Sanskrit Mahākāvya by Kumāradāsa (q. v.), in 20 cantos, though from a Siṁhalese comm., the original work appears to have consisted of 25 cantos. Based on the Rāmāyaṇa story, the subject matter goes beyond Jānakī-haraṇa (abduction of Sītā). From the Ceylonese source, the poem appears to have dealt with the incidents upto Rāma's coronation. The poem gives charming pictures of sunset, various seasons and even the sports in water and is largely influenced by Kālidāsa in style as well as in subject; the author adopts the Vaidarbha form and develops in a marked degree the love of alliteration.

JANAMEJAYA VIDYĀLAṄKAR (1903-). A Sanskrit scholar, who in Sanskrit articles (*Viśva Saṁskṛitam*, 8) has emphasized the value of *Charaka Saṁhitā* (q.v.) as a work of *Kāvya, Dharmaśāstra, Nītiśāstra* and *Itihāsa.*

JANĀRDANA PĀṆḌEYA. A modern scholar, who has ed. *Goraksha-saṁhitā* of the Nāth Sampradāya.

JANERT, KLAUS LUDWIG (1922-). A German Indologist, whose works are : *Das Wort dhāsi im Ṛigveda und Avesta* (1956), *Studies in Aśokan Inscriptions* (Part I-XI, 1959-73) and preparation of several catalogues of Indian and Nepalese Manuscripts.

He has brought out a catalogue of Indian manuscripts (1962) and has also pub. *An Annotated Bibliography of the Catalogues of Indian Manuscripts* (Wiesbaden, 1965) in which he lists 339 titles.

JANI, ARUNODAY NATVARLAL (1921-). A Sanskrit scholar, whose chief works are : *A Critical Study of Śrīharsha's Naishadhīyacharitam* (pub. by M.S. University of Baroda in their M.S. University Research Series, 1957), critical ed. of *Śrīkaṇṭha's Rasakaumudī* (1963), critical ed. of *Saptaśatī* and of *Kālikāpurāṇa.*

JARMANĪ-KĀVYA. See *Śyāmkumāra Tagore Rājā.*

JAROCKA, MARJA LUDWIKA (1939-). A Mexican Indologist, who is wife of Juan Miguel de Mora (q.v.). Her publications, in collaboration with de Mora are : *El Ṛigveda* (atr. of 126 hymns and analysis thereof; 2nd ed. 1981), *Uttararāma-charita* of Bhavabhūti, tr. from Sanskrit into Spanish; 1984), tr. from French and English into Spanish of *India and*

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the World (*La India ye el Mundo*) by Sylvain Levi, and preparation of foot-notes to the Spanish edition (Mexico, 1975) and a book on Tantrism (in progress). Her Independent publication is tr. from English into Spanish of the *Instauratio Magna* of Francis Bacon (Mexico, 1975). She, along with her husband, has attended Third, Fourth, Fifth and Sixth World Sanskrit Conferences and is presently Secretary-General of the Latin American Association of Sanskritists.

JASAHARA-CHARIU See *Yaśodhara-charita.*

JAṬĀDEVA. A Sanskrit writer, who became a recluse after performing a *somayāga* and lived in Malabar about 1800. His *Pūrṇa-purushārtha-chandrodayam*, an allegorical drama, represents the union of king Daśāsva (or Ātmā, possessing ten horses in the form of ten *indriyas*) with Ānandapakvavallī (the highest bliss). The various systems of thought are introduced as demons and are vanquished and Suśraddhā and Subhakti bring about the union.

JĀTAKA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

JĀTAKAMĀLĀ (Sanskrit Version). Written by Ārya Śūra (q.v.), it consists of a Sanskrit rendering, in prose and verse, of 34 selected tales from the Pali Jātakas and the *Chariyā-piṭaka* (q.v.), illustrating the life of Buddha in his former births and the Pāramitās or perfections of a Bodhisattva. See *Ārya Śūra.*

JĀTAKA-SŪTRA. An old Sanskrit work on horoscopy, composed by Jaimini, which is current in Malabar.

JĀTAKAṬṬHA-KATHĀ. See *Jātaka.*

JĀTAKAṬṬHAVAṆṆANĀ. A Pali comm. by Buddhaghosha (q. v.) on the *Jātaka* (q. v.), whose authorship, however, has been disputed practically by all scholars, such as Rhys-Davids, Law and Malalasekara. The comm., however, as occurring in Fausboll's edition, contains 547 stories, each of which has (i) the canonical *gāthā*, (ii) stories of the past, i.e., prose narratives, (iii) stories of the present, stating the occasion, when the particular Jātaka was told along with *samodhānāni*, mentioning the characters assumed at present by the persons in the Jātaka, and (iv) comms. explaining the verses word by word. Though both *gāthās* and stories were based on the old *Aṭṭhakathā*, they were transmitted in different manners. See *Nidāna-kathā.*

JATASIṀHA NANDI. A Jaina Sanskrit poet, who is known for his epic *Varāṅga-charita.* His time is not certain.

JATĪNDRANĀTHA BHAṬṬĀCHĀRYA. A Sanskrit poet, whose *Kakali* (Calcutta, 1933) has, besides traditional poems and hymns, two short eulogies on Gandhi and Tagore.

JATĪNDRA VIMAL CHOUDHURI, the late. Renowned Sanskrit scholar, who authored *Vaṅgīya-dūta-kāvyetihāsa* (1953) in Sanskrit, in which he has mentioned about 25 *dūtakāv-yas* wrttten by the modern Sanskrit poets in Bengal.

JAUK-PINHAK, MILKA. A modern Indo-logist of Yugoslavia, who has written in Slovenian a thesis: 'The Nominal Stemformation in the Language of the Ṛigveda' (Zagreb, 1976).

JAYACHANDRA VIDYĀLAṄKĀR (b. 1898). A modern scholar, whose chief works are: *Geographical Basis of Indian History* (1926), *Bhārata Bhūmi Aur Usake Nivāsī* (in Hindi, 1930) and *Bhāratīya Itihāsa ki Rūparekhā* (also in Hindi, 1933). He was the first to recognise the real value and purpose of the Janapada states in the political and cultural

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set-up of ancient India.

JAYADATTA SŪRI (fl. later than 16th cent.). A Mahā-sāmanta, son of Vijayadatta and author in Sanskrit of *Aśva-vaidyaka* (q.v.), a medical work on horses.

JAYADATTA UPRETĪ. A modern Sanskrit scholar, whose chief work in Hindi is : *Veda meṅ Indra* (Indra in Veda; 1985). He is Head, Department of Sanskrit, Kumaon Vishwavidyalaya, Nainital.

JAYADEVA. A Sanskrit writer on metres, whose work *Jayadeva-chhandas* or *Chhandas-sūtra* has been pub. in 1947 with Harshaṭa's comm.; his work is roughly assigned to the 2nd or 3rd cent. A.D He closely follows the plan of Piṅgala, giving the Vedic metres in the first three chapters, and then the Mātrā Vṛittas (Chap. 4), Vishama and Ardhasama Varṇa Vṛittas (Chap. 5), the Sama Varṇa Vṛittas (Chaps. 6 and 7) and lastly the six Pratyayas (Chap. 8) but differs from him also. As contrasted with Bharata, Jayadeva has introduced economy by making the definition itself serve the purpose of illustration.

JAYADEVA (fl. 12th cent. A,D.). A Sanskrit lyric poet and author of the *Gīta-govinda* (q,v.), who was born at Kindubilva (Kenduli) on the banks of the river Ajaya in the Birbhum District of Bengal. He was son of Bhojadeva and Rāmādevī (or Vāmādevī or Rādhādevī); Mithila and Orissa, however, also claim Jayadeva. He was a poet of the court of Lakshmaṇasena, the Vaidya king of Bengal whose Gayā inscription is dated A.D. 1116 and whose capital was Lakshmāvatī.

A rambler in early life, he visited Mathurā and Vṛindāvana and was directly influenced by the enchanting scenery and traditional tales of Rādhā and Kṛishṇa. He became a missionary of that cult of Vaishṇava faith. He visited Jagannātha and there his life was destined for a change. There a Brāhmaṇa, inspired by his dream, left a beautiful girl in his presence and went away. Jayadeva had no choice and married her; she was of his temperament and his regard for her devotion is expressed in his *Gīta-govinda*, in that "to the accompaniment of his songs, she dances on her feet". He died at Kenduli in happy retirement about A.D. 1120.

The *Gīta-govinda* was held in much esteem in Orissa. It was ordered to be sung in temples by king Pratāparudradeva, and king Purushottamadeva (1470-97) himself composed *Abhinava-Gīta-govinda*. Jayadeva was a master of Sanskrit diction who in his work attained to very great heights the Sanskrit lyric poetry.

JAYADEVA. A Sanskrit dramatist and author of the *Prasanna-rāghava* (q.v), a drama. "The author is to be distinguished from several other Jayadevas, known to literary history, by his self-description that he was the son of Mahādeva of Kuṇḍinya Gotra and Sumitrā. His date is uncertain, but he can be assigned roughly to the 13th century. Although in i.18 he refers to his proficiency in logic, as well as in poetry, his identity with the logician Jayadeva Pakshadhara of Mithilā lacks proof, but he is certainly the author of a popular text-book on rhetoric, known as *Chandrāloka*, from which he probably took the surname of Pīyūshavarsha." ---*De, HSL. 462.*

JAYADEVA. A Sankrit author of a kāvya, called *Śṛingāra-mādhavīya-champū*.

JAYADEVA (fl. 16th cent. A. D.). A Sanskrit author of *Rati-mañjarī*, a work on erotics.

JAYADEVA-CHHANDAS. See *Jayadeva.*

JAYADEVA MUNI (fl. *c.* 10th-13th cent.). A Jaina Apabhraṁśa poet, who was a disciple of Śivadeva Sūri, a Jaina Muni. Jayadeva composed *Bhāvanā Sandhi Prakaraṇa* (q.v.), a

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didactic poem. In his poem, he has made a reference to Muñja (fl. 997), the Mālav king and as such he must have flourished after 10th century.

JAYADEVA ŚARMĀ (1892-1961). A Vedic scholar, whose chief works are : Hindi tr. of all the four Vedas (1928 ff), a history of Dhanurveda, *Atharvaveda aur Jādu-ṭoṇā*, (proving that there are no magic formulae in the *Atharvaveda*), *Kyā Veda meṅ Itihāsa Hai* ? (refutation of Sātavalekar's theory that there is history in the Vedas), *Mādhavānukramaṇi* (tr. of *Ṛigvedanukramaṇī* as prepared by Venkaṭa Mādhava), tr. of *Īśopanishad* exposition of 'Yama-Yamī-Sūkta' of *Ṛigveda* and *Purāṇamata-Paryālochana* (a criticism of 18 Puraṇas; written in collaboration with Āchārya Rāmadeva). He died at Ajmer.

JAYĀDITYA. See *Kāśikā-vṛitti*.

JAYADRATHA (fl. early 13th cent. A.D.). A Kashmirian Sanskrit poet, whose elder brother Jayaratha wrote a comm. on the *Alaṅkārasarvasva*, called *Vimarśinī*, which was quoted and criticised by Jagannātha. His great-grand-father's brother, Śivaratha was a minister of king Uchchhala (1101-1111), while his father Śṛiṅgāra was a minister of Rājarāja or Rājadeva (1203-26). Jayadratha was a pupil of Sughaṭadatta, Śiva and Śaṅkhadhara. In addition to the *Haracharitachintāmaṇi* (q.v.), he composed the *Alaṅkāravimarśinī* and the *Alaṅkārodāharaṇa*, the last two being works on poetics.

JAYAKĪRTI. A Sanskrit and Prakrit writer and author of *Chhandonuśāsana* (in Sanskrit on metres; q.v.) and *Sīlovesa-mālā* (a Prakrit didactic poem; q.v.). His date is uncertain but he flourished well before 1337. The only manuscript of Jayakīrti's *Chhandonuśāsana* is lying at Jaisalmer and is dated Saṁvat 1190. Jayakīrti was a Digambara Jaina and probably hailed from the Kannaḍa districts in the South.

JAYAMAṄGALĀ. See *Yaśodhara* and *Kāmasūtra*.

JAYĀNAKA. See *Pṛithvīrāja-vijaya*.

JAYANTA (fl. end 9th cent.). A Kashmirian Sanskrit writer on Nyāya and author of the *Nyāya-mañjarī* (q.v.; an independent comm. on the *Nyāya-sūtras*) and of *Nyāya-kalikā* (q.v.).

JAYANTA-VIJAYA. A Sanskrit poem in 19 cantos, by Abhayadeva (q.v.), composed in 1221.

It treats of the birth and life of Jayanta, a king in the family of Vikramasiṁha and contains elaborate descriptions of the seasons, sunrise, sunset, sports, and expeditions.

JAYANTILĀL BHAT. A modern Sanskrit writer, who is known from his dramas : *Gīta mānasa-maṅgalam* and *Mānasa-śākuntala* (1983).

JAYA-PARĀJAYAM (Victory and Defeat). A Sanskrit version (1966) of a story of Rabindra Nath Tagore.

JAYAPURA-RĀJA-VAṂŚĀVALĪ. See *Rāmanātha Nanda*.

JAYAPURA-VAIBHAVA. A Sanskrit work (1947) by Bhaṭṭa Mathurānātha Śāstrī (q.v.), which is an account of modern Jaipur, its ruling house and the Sanskrit scholars and scholars' families settled in Jaipur.

JAYARĀMA (fl. before 987). A Prakrit poet and author of *Dharma-parīkshā* in *Gāthā* metre, which is not yet available. Evidently the work was in Prakrit verses and it became the source of similar works in Apabhraṁśa and Sanskrit.

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JAYARĀMA (fl. prior to 1250). A Sanskrit scholar, whose chief work is a comm. on *Pāraskara-gṛihya-sūtra* under the title of *Sajjana-vallabha*.

JAYARĀMA (fl. 18th cent.). A Sanskrit poet, who wrote in prose *Parṇāla-parvata-grahaṇākhyāna*, which is an account of the capture by Śivāji of the Parṇāla hill-fort at Poona.

JAYARĀMA PĀṆḌE (fl. early 17th cent.). A Sanskrit poet and author of *Rādhāmādhava-vilāsa-champū*, which is based on the *Bhāgavata-purāṇa* but also gives an account of the poets assembled at the court of Shāhjī, the father of Shivājī.

JAYARĀMA ŚĀSTRĪ. A modern Sanskrit poet, whose *Śrī-Javāharlāla-Vasanta-Sāmrājyam* in 5 cantos deals wtth the life of Pandit Jawahar Lal Nehru, the first Prime Minister of India.

JAYARATHA. See *Śobhākara*.

JAYASIṂHA SŪRI (fl. early 13th cent.). A Sanskrit dramatist and author of the *Hammīra-mada-mardana* (q.v.), a drama composed between 1219 and 1229, eulogising the two ministers (Vastupāla and Tejaḥpāla) of Vīradhavala of Gujarāt. Jayasiṁha Sūri, who was the priest of the temple of Munisuvrata at Broach, composed a panegyric, *Vastupālaprašasti*, of which a copy has been preserved along with his drama, but wrote, to please Jayantasiṁha, son of Vastupāla. This praśasti gives an account of Chālukya genealogy from Mūlarāja I and is of historical value. His poetry is charming and abounds in choice similes.

JAYASWAL, K. P. A modern scholar, whose chief works are: *Hindu Polity* (1924), *History of India* (Lahore, 1933) and articles on Vaishnavism and Puranic studies.

JAYA-TIHUYANA-STOTRA. A Prakrit hymn by Abhayadeva (q. v.), composed in 1054. The composition of this stotra is said to have cured the author of his incurable malady.

JAYATĪRTHA. A Sanskrit scholar, who was a distinguised exponent of Mādhava School of Philosophy and wrote his *Ṛig-bhāshya-ṭīkā* (1365-88) on Ānandatīrtha's comm. on the *Ṛigveda*.

JAYAVALLABHA (fl. 11-12th cent.). A Prakrit poet and author of *Vajjālagga* (q. v.).

JAYAWICKRAMA, N. A. A modern Indologist, who has pub. new ed. of *Buddhavaṁsa* and *Chariyāpiṭaka* (1974) and new ed. of *Vimānavatthu* and *Petavatthu* (1977).

JEANNINE AUBOYER. A modern Indologist, whose chief work is *Daily Life in Ancient India* (tr. into English from French by S. W. Taylor; London, 1965).

JENSEN, HANS. A modern German Indologist, who taught Sanskrit regularly in Rostock and is known for his history of writing.

JHA, M. A writer, whose chief work is *Māgadhī and its Formation* (Calcutta, 1967).

JHĀLĀ, G. C. A Sanskrit poet and scholar, whose chief works are: *Sushmā* (Bombay, 1955; a short collection of satires, elegies and descriptive verses), ed. of *Sundara-kāṇḍa* in the critical ed. of *Rāmāyaṇa*, pub. by the University of Baroda (1966), and *Aśvins in the Ṛigveda and other Indological Essays* (1978).

JHALAKĪKARA, V. (fl. end 19th cent.). A Sanskrit scholar, who, besides his *Nyāyakośa* (q.v.) wrote *Bālabodhini*, a comm. on *Kāvya-prākāśa* (q.v.); in this comm. the author made use of 19 commentaries written on *Kāvya prakāśa* during recent times.

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JHANJHURĀMA ŚĀSTRĪ. A modern Sanskrit scholar of Punjab, who has written an extensive history of Sanskrit literature, but it has not yet been published.

JHAVERI, H. L. A scholar, whose chief work is *First Principles of Jaina Philosophy* (London, 1910).

JĪMŪTAVĀHANA. A Pāribhadrīya Brāhmaṇa of Bengal and a noted Smṛiti writer, whose Sanskrit works are : *Kālaviveka*, *Dāyabhāga* (qq. v.; these two appear to have been parts of a larger treatise called *Dharma-ratna*) and *Vyavahāra-mātṛikā* (q. v.). The *Dāyabhāga* was, for centuries, of paramount authority in Bengal in the matters relating to inheritance and succession. Jīmūtavāhana has been variously placed from the 11th to the 16th cent., but he most probably fl. in the first half of the 12th century.

JINABHADRAKSHMĀ-ŚARMAṆA, A Jaina Prakrit author of *Viśeshāvaśyaka-bhāshya*, composed at Valabhi in 609.

JINACHANDRA GAṆIN (fl. 1015). A Jaina Prakrit writer and author of a Sanskrit comm. on *Navapaya* (a Prakrit work of scholastic interest) and *Navatattva-prakaraṇa* (q.v.; a treatise in Prakrit on the nine fundamental truths of Jainism).

JINA-CHARITA. A Pali kāvya in 500 verses, believed to have been composed by Vanaratna Medhaṅkara (fl. 2nd half of 13th cent.; q.v.). It narrates the life of Buddha, mostly on the basis of *Nidāna-kathā* (q.v.), but betrays the influence of Aśvaghosha's *Buddha-charita* and is also influenced by Kālidāsa. The lauguage is simple and natural.

JINADĀSA. See *Harivaṁśa-purāṇa*.

JIṆADATTA CHARIU (Jinadatta Charitra). An Apabhraṁśa poem by Lakkhaṇa (Lakshmaṇa; q.v.), which still remains unpublished. It describes in 11 *Sandhis* (cantos) the life of Jinadatta. The work was composed under the patronage of Śrīdhara.

On seeing the beauty of Vimalavatī in a portrait, Jinadatta is attracted towards her and finally marries her. On his sea-voyage, he reaches the Siṁhala island, where he marries princess Śrīmatī and they return with abundant riches. A sea-storm overtakes them and they are separated, but by a frisk of good luck, they are united.

The work is noted for its charming geographical and Nature descriptions and delineation of female beauty in a language which is highly ornate. Though tinged with religious fervour, the work is essentially a love-poem.

JINADATTA SŪRI (1075-1154). A Jaina Apabhraṁśa poet, who was a contemporary of Hemachandra. A disciple of Jinavallabha Sūri, he is the author of the *Upadeśa-rasāyana-rasa*, *Kāla-svarūpa-kulaka* and *Chachcharī* (qq.v.).

JINADHARMA-PRATIBODHA. Same as *Kumārapāla-pratibodha* (q.v.).

JINAKIRTI. See *Pāla-gopāla-kathānaka*.

JINĀLAṄKĀRA. A Pali poem in 250 stanzas, ascribed to Buddharakkhita, Kassapa Buddharakkhita or Buddhadatta (qq.v.). Composed in brilliant rhythmical cadences and elegant language, it describes the life of the Buddha till he attains the highest knowledge. There are stanzas with internal rhymes, alliterations and other rhetorical devices exhibiting the bombastic kāvya style and artificiality in constructions. There is a great controversy among scholars as to the authorship and date of the poem.

JINĀNANDA, B. A scholar, whose chief work is the critical ed. of *Abhisamācharikā*

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(Patna, 1969).

JINAPADMA (fl. 1325-44). A Jaina Prakrit poet and author of *Shaḍ-bhāshā-vibhūshita-śāntināth-stavana* (q.v.).

JINAPADMA SŪRI (fl. 14th cent.). An Apabhraṁśa poet, whose *Siri Thūli Bhadda Phāgu* describes the story of a Jaina Muni Sthūli Bhadra, who goes to the house of a courtesan named Kośā but remains unaffected even by her advances. For story see *Sthūlibhadra Kathā*.

JINAPRABHA (fl. *c.* 1300). A Jaina Sanskrit writer, who was pupil of Jinasiṁha of Laghukhrataragachchha, and was honoured by Emperor Sahi Muhammad at Delhi. There was not a day when he did not compose new stotras, of which there are now 700, such as *Gautamastotra*, *Pārśvanāthastava*, *Śrīvīrastava*, *Śāradāstotra*, etc.; his *Dvyāśraya-kāvya* (A.D. 1300) is on the life of Śreṇika. He composed also a comm. on Dharmadāsa's *Vidagadhamukha-maṇḍana* (q.v.).

JINAPRABHA SŪRI (fl. 1328). A Jaina Sanskrit scholar and saint who visited the court of Muhammad-bin Tughluq at Delhi in 1328. The king treated him with respect, seated him by his side and a procession arranged in his honour, escorted by Maliks. He composed several hymns as also the *Chaturviṁśati-Jinastuti*, consisting of devotional *stotras*.

JINASENA. A Jaina Sanskrit poet, who was a disciple of Kīrtisena. He composed in 783 the *Harivaṁśa-purāṇa* (q.v.), one of the earliest Jaina versions of the *Mahābhārata*.

JINASENA (fl. 9th cent. A.D.). A Digambara Jaina Sanskrit poet, who was the pupil of Vīrasena. Jinasena and his *guru* converted the Rāshṭrakūṭa king Amoghavarsha into Jainism and the king abdicated in favour of his son in A.D. 875. Jinasena composed the *Pārśvābhyudaya*, a poem in 4 cantos, describing the story of Pārśvanātha, the 23rd Tīrthaṅkara; in this work are preserved the entire 120 stanzas of the *Meghadūta* of Kālidāsa. Jinasena composed also *Trishashṭi-lakshaṇa-mahā-purāṇa* "the Great Purāṇa of 63 Excellent Men", also named briefly *Mahā-purāṇa*, which consists of the Ādi-purāṇa in 47 chapters : the first 42 chapters by Jinasena, and a *chūlikā*, comprising 5 chapters, added by the author's own pupil Guṇabhadra, who also composed the *Uttarapurāṇa*, a continuation of Ādipurāṇa, giving the lives of the Tīrthaṅkaras after Ṛishabha. The Ādi-purāṇa or the 'first Purāṇa' contains the story of Ṛishabha, the first Tīrthaṅkara and of the first Chakravartin; the *Uttara-purāṇa* contains the life-stories of all the remaining "Great Men", including that of Jīvandhara. Lokasena added a further continuation in 898. Jinasena is the author also of a famous comm. entitled *Jayadhavalā*.

"Jinasena's poetry is of a higher order and often equals if not surpasses the beauty of Kālidāsa's expressions."-- *Krishnamachariar, CSL, 159.*

JINAVALLABHA. See *Ullāsikkama-thaya.*

JINAVIJAYA, MUNI (1888-1976). A famous scholar, whose original name was Kiśana Siṁha Parmār. Born at Rupaheli village near Chittorgarh, he became a Jaina sadhu at an early age. He came in contact with Mahatma Gandhi, Rabindra Nath Tagore and participated in the freedom movement. He was Director of Rajasthan Oriental Institute, Jodhpur and founded "Hindustan House" in Germany. His chief works are the editions of *Jinadattākhyhānadvayam* (two versions of the story of Jinadatta), Haribhadra's *Dhūrtākhyāna*, Jineśvara's *Kathākośaprakaraṇa*, Jayasiṁha's *Dharmopadeśamālā*, Guṇapāla's *Jambhūcharita*, of *Sandesarāsaka* (Bombay, 1945; in collaboration with Bhayani) and wrote *Prākṛitakathāsaṅgraha* (collection of Jaina legends;

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Ahmedabad, 1921). He also compiled *Catalogue of Sanskrit and Prakrit Manuscripts in the Rajasthan Oriental Research Institute* (several parts).

JINENDRABUDDHI (fl. *c.* 700). A Buddhist Sanskrit grammarian and author of the *Kāśikā-vivaraṇa pañchikā* or *Nyāsa* (q.v.). Some scholars identify him, not on adequate grounds, with Pūjyapāda Devanandin (q.v.), author of the *Jainendra-vyākaraṇa.*

JINEŚVARA (fl. *c.* 1092). A Jaina Sanskrit writer, pupil of Vardhamāna and author of *Kathākośa*, a work containing short religious stories.

JĪTA-KALPA. See *Jīyakappa.*

JITENDRĪYA (fl. *c.* 1000-1050). A Bengali Sanskrit writer on Smṛiti, whose extensive work on Dharmaśāstra was completely eclipsed by the learned treatise of Jīmūtavāhana (q.v.). He is known only from frequent references in the works of Jīmūtavāhana, Raghunandana and Śūlapāṇi (qq.v.).

JĪVĀBHIGAMA. See *Uvaṅga* (iii).

JĪVA GOSVĀMIN (1523-1618). A Sanskrit poet and a prominent figure in the history of Bengal Vaishnavism. Son of Anupama and a nephew of Rūpa Gosvāmin (q.v.), he became an ascetic when he was twenty years old and became head of a Gosvamī maṭha at Vṛindāvana. A versatile scholar, he was a prolific writer. His chief works are: *Sarva-saṁvādinī* (on Vaishṇava philosophy), *Gopāla-champū* (q.v.), *Mādhava-mahotsava* (q.v.), *Gopāla-virudāvalī* (Vaishṇava kāvya), *Durgama-saṅgamani* (on *Rasa-śāstra*; a comm. on Rūpa Gosvāmin's *Bhakti-rasāmṛita-sindhu*), *Harināmāmṛita-vyākaraṇa* (q.v.; a Vaishṇava grammar); *Stavamālā* is a collection made by Jīva Gosvāmin of 60 *stotras* and *gītas* composed by Rūpa Gosvāmin. He also wrote a comm. on the *Bhāgavata-purāṇa.* Influenced by the Chaitanya movement, all his works are permeated with Kṛishṇa-bhakṭi.

JĪVANA MANAḤKARAṆA SAṀLĀPA KATHĀ. An Apabhraṁśa verse-story, which is a part of *Kumārapāla-pratibodha* (1185; q.v.), a Prakrit work. In this poem, the soul, mind and senses have been made characters and through their dialogues the didactic element has been stressed.

JĪVANAMUKTI-VIVEKA. A Sanskrit work by Mādhavāchārya (q.v.) on Advaita Vedānta, in vindication of Śaṅkarāchārya's views.

JĪVĀNANDA VIDYĀSĀGARA. (fl. early 20th cent.). A Sanskrit Paṇḍita of Bengal, whose chief works are comms. on: *Mālatī-Mādhava, Uttara-rāmacharitra, Bāla-rāmāyaṇa, Viddha-śāla-bhañjikā.*

JĪVĀNANDA VIDYĀSĀGARA. A Vedic scholar, who ed. *Sāmaveda* with Sāyaṇa Bhāshya (2 Pts., 1892) and ed. the *Gopatha-brāhmaṇa* (1872; alongwith Rājendralāl Mitra) with an analytical introduction; he has brought out also texts of several Purāṇas from Calcutta.

JĪVANDHARA-CHAMPŪ. A Sanskrit work by the Jaina Haribhadra, perhaps identical with Harichandra. The work is based on the *Uttarapurāṇa* of Guṇabhadra and deals with the legend of Jīvaka or Jīvandhara, a prince, whose father was murdered by his treacherous minister Kāshṭhāṅgāraka, and he himself was born on a cremation ground. After several adventures, in which the prince marries eight damsels, he kills Kāshṭhāṅgāraka, regains the throne but one day when he meets a Jaina monk, he takes the monastic vow upon himself, his mother and wives becoming nuns.

JĪVAÑ NYĀYATĪRTHA. A Sanskrit dramatist of Calcutta, who has about 20 plays

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(all farces) to his credit. His chief works are : *Purusha-ramaṇīyam* (Calcutta, 1948; on the change of sex), *Kshuta-Kshem* (1955, in which a niggard, who has amassed black-market money, cheats even Yama and obtains a fresh lease of life), *Chaṇḍatāṇḍava* (in which Stalin, Hitler and Mussolini are portrayed as having failed to enter India, the land of religion and spirituality) and *Vidhiviparyāsa*, a drama dealing with the social problem of dowry.

JĪVARĀMA YĀGNIKA. A Sanskrit dramatist, whose *Murāri-vijaya* (probably composed in 1485) describes in 5 Acts the early life of Kṛishṇa as related in the tenth canto of the *Bhāgavata-purāṇa*.

JĪVA-VIYĀRA. A Jaina Prakrit poem in 51 stanzas by Śānti Sūri (d. 1039), which discusses the nature of beings after dividing them into various classes; subjects like Botany, Ethnology, Theology, Science of animals, etc. have been dealt with in this work.

JĪYAKAPPA. See *Chheya-sutta*.

JÑĀNĀMṚITA-SĀRA-SAṂHITĀ. A Sanskrit Tantric work written at the beginning of the 16th cent., which is exclusively devoted to the glorification of Kṛishṇa and Rādhā; it is pub. under the title *Nārada-pañcharātra*.

JÑĀNAPAÑCHAMĪ-KATHĀ. A religious Prākṛit tale by Maheśvara Sūri (fl. latter half of the 10th cent.), a pupil of Sajjana. The poem consists of about 2,000 Gāthās and describes the religious importance of Jñānapañchamī, a name given to the fifth day in the first half of the month of Kārttika.

JÑĀNĀRṆAVA-TANTRA. A Sanskrit work, which deals with various Tantric rituals and meditation on the various forms of Devī; Kumārīpūjā or the worship of young maidens is described as the highest sacrifice.

JÑĀNA-SIDDHĀNTA-CHANDRIKĀ. A Sanskrit tr. of Berkeley's *Principles of Human Knowledge*, which was pub. in the *Paṇḍit* (OS, VIII, IX, X) in the middle of the 19th century.

JÑĀNASUNDARĪ (d. *c.* 1910). A Sanskrit poetess of Kumbhakoṇam, of whose several works, only one *Hālāsya-champū* in 6 Stabakas has been traced. A dancing girl, remembered for her discourses, dancing and recitals, she visited the Mysore court and there received the title 'Kaviratna'.

JÑĀNENDRA SARASVATĪ (fl. first half of 18th cent.). A pupil of Vāmanendra Sarasvatī, he is the author in Sanskrit of the famous *Tattva-bodhinī* (q.v.), a comm. on Bhaṭṭoji's *Siddhānta-kaumudī* (q.v.).

JÑĀTĀDHARMA-KATHĀḤ. See *Nāyā-dhammakahāo*.

JÑĀTṚI-DHARMA-KATHĀṄGA. See *Nāyādhammakahāo*.

JOG, K.P. A modern Sanskrit scholar, whose chief works are the ed. of *Vimalodayamālā* of Jayantasvāmī and several monographs on Vedic subjects.

JOGALEKAR, S.A. A scholar, whose chief work is the ed. of *Gāthā-saptasati* (Poona, 1956), with a Marathi tr. and Introduction.

JOGARĀJA (fl. 18th cent.). A Sanskrit writer, patronised by Mahādji Sindia, and author of *Aśva-phala-prakāśa*, a work on veterinary science.

JOGASĀRU. An Apabhraṁśa poem of Joindu (q.v.), in which the subject-matter is very much similar to that of *Paramātmā-prakāśa* (q.v.).

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JOGENDRA NATH BHAṬṬACHĀRYA. A scholar, whose chief work is : *Hindu Castes and Sects* (1972).

JOGIRĀJA BASU. A modern Sanskrit scholar, whose chief work is *India of the Age of the Brāhmaṇas* (1969).

JOHNSTON, E.H. (1885-1942). An Indologist, who pub. excellent editions and trs. of Aśvaghosha's *Saundarānanda* (Calcutta, 1928-32) and of *Buddha-charita* (jointly with Gurner ; Calcutta, 1936); he has also ed. Nāgārjuna's *Vigrahavyāvartanī* with the author's comm. as also *Ratnagotravibhāga*, the main work of the Tathāgatagarbha school, which has been tr. by J. Takasaki under the title *A Study on the Ratnagotra-vibhāga-Uttaratantra* (Roma, 1966). His trs. of Aśvaghosha's works are based upon critical editions and an extensive study of Buddhist literature in Sanskrit and Pali. He wrote also two important research papers: 'Two Notes on Ptolemy's Geography of India' and 'Ctesias on Indian Manna'.

JOHNSON, HELEN M. A modern Indologist, whose chief work is the Eng. tr. of *Trishashṭi-śalākā-purusha-charita* (Vols. I-VI).

JOHRAPURKAR, V.P. A scholar, whose chief works are: *Bhaṭṭāraka Sampradāya* (in Hindi; Sholāpur, 1958) and ed. of *Viśvatattvaprakāśa* (Sholāpur, 1964; with a Hindi Introduction containing bibliographical review of Jaina Nyāya literature).

JOINDU (fl. 6th cent.). A Jaina Apabhraṁśa poet and author of *Paramappayāsu*, *Jogasāru*, *Dohā-pāhuḍa* and *Śrāvakāchāradohaka* (qq.v.). These works have been composed in Dohā metre. Some scholars are of the view that he belonged to the 11th century.

JOKI, AULIS J. (1913-). A Finnish scholar, who has pub. a monograph dealing with the Aryan loanwords in the Fenno-Ugric languages (1973).

JOLLY, JULIUS (1849-1932). A German Indologist, who contributed to two fields of special studies, Indian law and Indian medicine. He was appointed Professer in Wuerzburg in 1877 and continued till retirement in 1922. He visited India in 1882/83 as Tagore Professor of Law in Calcutta and delivered 12 lectures which were published under the title : *Outlines of an History of the Hindu Law of Partition, Inheritance and Adoption* (1885). For the German "Encyclopaedia of Indo-Aryan Research," he contributed a volume on *Recht und Sitte* (1896); this book was revised by Jolly and tr. by Baṭakṛishṇa Ghosh in 1928 under the title *Hindu Law and Custom*. Jolly ed. the law books of Vishṇu, Nārada and Manu and tr. the former two for the "Sacred Books of the East". He also contributed numerous papers on Indian law to journals. He brought a critical ed. of Kauṭilya's *Arthaśāstra* in collaboration with R. Schmidt in 1923/24. In 1901, Jolly contributed a book on *Indian Medicine* to the Encyclopaedia of Indo-Aryan Research. This is one of the most complete and reliable studies on the history of Indian medical literature. In the 1st chap. he discusses the medical literature from recent times back to the hymns of the *Atharvaveda*, the magic rites of the Kauśika-sūtra, Greek, Persian and Arab influences, the introduction of quicksilver and opium due to Arabs, and translation of many Indian medical treatises into Arabic. The 2nd chap. deals with doctors and therapy, folk medicine, herbal medicines and a correct diet. The third part deals with theories about illness; the fourth with theories of evolution and gynaecology; the last three chapters deal with various types of diseases, physical and mental, and their treatment. His book on Indian medicine was tr. into English by C.G. Kāshikar. The *Vishṇu-smṛiti* was tr. as *The Institutes of*

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Vishnu and *Nārada* and *Brihaspati Smṛitis* as *The Minor Law Books*.

Jolly was made an honorary doctor of medicine of Goettingen University and of Oxford University.

JONARĀJA (fl. 15th cent.). A Kashmirian Sanskrit author of *Dvitīya-rājataraṅgiṇī* (q.v.), a continuation of the *Rājataraṅgiṇī* (q.v.), which was left incomplete on Kalhaṇa's death. His patron was Sultan Zain-ul-Ābidin (1420-70).

JONES, CLIFFORD. An American art critic, who, assisted by his wife, is the author of a book on Kathakali (California, 1970) and has pub. articles on the Temple Theatre in Kerala (Sanskrit Raṅga Annual VI, Madras, 1972).

JONES, J.J. A modern Indologist, whose tr. of the *Mahāvastu* (London, 1949 under Sacred Books of the Buddhists) is based upon Senart's ed. and upon a comparison with parallel texts in the Pali Tipiṭaka.

JONES, SIR WILLIAM (1746-94). Pioneer of Oriental studies in India and also nicknamed "Oriental Jones", his chief works are: Eng. tr. of *Śakuntalā* (1789), ed. of *Ṛitu-saṁhāra* (1792, the first printed work in Sanskrit), *Institutes of Hindu Law or the Ordinance of Manu* (Calcutta, 1794; Eng. tr. of the *Manu-smṛiti*; a German tr. of the work appeared in 1797 in Weimar), of *Hitopadeśa* and of *Gīta-govinda*. As early as 1793, he included in his programme the preparation of an "Ancient Indian Geographical Dictionary". He also recognised the importance of the Purāṇas. He wrote an article as well on the Christian influence on Kṛishṇa cult and was of the view that not only the name of Kṛishṇa but also the general outline of his story were long anterior to Christ.

After the foundation of the Asiatic Society of Bengal in 1786, Sir William Jones opened up a new vista in the study of the culture and civilization of India. The *Asiatic Researches*, a journal, started writing extensively and sympathetically about aspects of Indian culture, which attracted wide attention, both in India and abroad. His works have been pub. in 13 Vols. by Lord Teignmouth under the title 'The Works of Sir William Jones'.

JONG, J.W, DE. A Dutch scholar, whose chief works are : *Buddha's World in China* (Canberra, 1968), two papers : 'The Problem of the Absolute in the Mādhyamika School' and 'Emptiness' and *A brief History of Buddhist studies in Europe and America* (Varanasi, 1976).

JORDENS, J.T.F. An Australian Indologist, who is Professor in the Australian National University, Canberra. His works are : *The Generational Gap and Australian-Asian Relations* (ed.), *Dayānanda Sarasvatī, his Life and Ideas* (Oxford, 1978) and *Svami Shraddhānanda, his Life and Causes* (Oxford, 1981). He has published a number of articles mainly on Hinduism, Arya Samaj and Dayananda Sarasvati. His articles: "Gandhi and the Gita" and "Dayananda Sarasvati's Interpretation of Christianity" are in press.

JOSEPHSON, F. A Swedish scholar, whose chief work is: *The Function of the Sentences, Particles in Old Middle Hittite* (Uppsala, 1972). His chief interest of study is on particles in Indo-European languages.

JOSHI, GOPAL HARI (1935-). A Sanskrit scholar of Maharashtra, who has published several research papers and has contributed articles regarding Sanskrit literature to 'Marathi Encyclopaedia'.

JOSHI, J.R. A modern Vedic scholar, whose *Some Minor Divinities in Vedic Mythology and Ritual* has been pub. from Poona.

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JOSHĪ, L. A Sanskrit scholar, whose chief work *Vaidika Saṁskṛitikā Vikāsa* (1957) is on the development of Vedic culture.

JOSHI, S.D. A Sanskrit scholar of Poona University, whose chief works are ed. of Patañjali's *Vyākaraṇa-Mahābhāshya* (in several parts; some parts jointly with J.A.F. Roodbergen) and of *The Sphoṭanirṇaya of Kauṇḍa Bhaṭṭa*. He tr. a Marathi play into Sanskrit under the title *Saṅgīta-Śāradam* (1979) and with Vighnahari Deo tr. Shakespeare's *Hamlet* as *Chandrasena* (1980; in the tr. the cultural imagery and idiom of English have been transformed into genuine classical Sanskrit).

JUGDER, CH. A modern Mongolian Indologist, who is studying Buddhist philosophy, logic and in particular philosophical heritage of the mediaeval Mongolian thinkers. He pub. a book in Mongolian—*the Mongolian Buddist philosopher* (1978) and wrote in Tibetan a three-volume work on the history of Buddhist philosophy.

JULIEN, STANISLAS (1797-1873). A Professor of Chinese at the College de France, who tr. into French the life of Hsüan-tsāng and his *Hsi-Yü-chi*; his works are: *Historie de la vie de Hiouen-thsāng et de ses voyages dans l' Inde* (Paris, 1853) and *Mémoires sur les Contrées occidentales de Hiouen-thsāng* (Paris, 1857-58). He was responsible for making known important texts for the history of Buddhism in India.

JUMARANANDĪ. The most famous writer of Jaumara school of grammar, who probably fl. in the 14th century. Sometimes wrongly regarded as the founder of this school, he revised the *Saṅkshipta-sāra* (q.v.) and wrote a comm. *Rasavatī* on it. He also revised the Pāṇinīya *Dhātupāṭha* for this school.

JUNG, RALPH. A modern German Indologist, whose work on economic history includes ancient India but his main emphasis is on the modern period.

JUURIKKA, TUULA (1947-). A Finnish scholar, who is working on drama and religion in South India.

JVĀLĀPRASĀDA. A Sanskrit writer of Amarāvatī, whose chief work *Tattva-darśana* (Text and gloss, 1950), composed in Sūtra style and supplemented by a gloss, attempts to adjust Indian philosophy to modern scientific ideas.

JVĀLĀPRASĀDA MIŚRA. A Sanskrit scholar, whose chief work *Ashṭādaśa-purāṇa-darpaṇa* (in Hindi, Bombay, 1906), gives contents of the Purāṇas.

JVĀLĀPRASĀDA SHARMĀ. A Vedic scholar, whose ed. of Vājasaneyi-saṁhitā of Śukla *Yajurveda* (2 Vols.) was pub. along with a Hindi tr. in 1903, while his ed. of *Sāmaveda*, with a Hindi tr. (2 Pts.) was pub. earlier in 1890-91.

JWALĀPRASĀD SINGHAL. A modern scholar, in whose chief work *The Sphinx Speaks* (Delhi, 1963) he compares the information collected from the Purāṇas with Western historians and comes to the conclusion that Panjab was the home of the Aryans and that the great flood was the first great landmark in Purāṇic history.

JYOTIRGAṆITA. An astronomical Sanskrit work by Veṅkaṭeśa Ketakar (q.v.), which seeks to make up-to-date the astronomical knowledge of the Hindus by utilizing the researches of such western astronomers as Leverrier, Hansen and Newcomb.

JYOTIRĪŚVARA KAVIŚEKHARA. A Sanskrit dramatist and son of Rāmeśvara, who under Harasiṁhadeva (*c.* 1320) of the Karṇāṭa dynasty of Mithilā, composed a

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Prahasana, *Dhūrta-samāgama* (q.v.). His *Pañchasāyaka* epitomises in five parts all that is said in the standard works on Kāmaśāstra (erotics). *Mundita-prahasana*, a farce in 3 Acts and *Raṅgaśekhara* (on erotics) are also attributed to him.

JYOTIRVIDĀBHARAṆA. A Sanskrit work on astrology, attributed to Kālidāsa, but perhaps originated not before the 16th century. It is the source of the tradition of the Nine Jewels in the court of Vikramāditya.

JYOTISHA. One of the six Vedāṅgas (q.v.), dealing with astronomy.

JYOTISHA-VEDĀṄGA. See *Vedāṅga* (Jyotisha)

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K

KACHCHĀNA (fl. early Christian era). A Buddhist Pali writer and author of the *Netti* and of the *Peṭakopadeśa* (qq,v.); he is to be distinguished from the celebrated grammarian of this name.

KACHCHĀYANA. A Buddhist Pali writer, who according to a Buddhist tradition, is identical with Mahākachchāyana, a disciple of the Buddha, while some think that he was the same as Kātyāyana (3rd cent. B.C.), the noted author of the *Vārtika-sutras* (q.v.). Others take him as later than Buddhaghosha and place him earlier than the 12th century.

He is the author of *Kachchāyana-vyākaraṇa* or *Kachchāyana-gandha* (q.v.), the earliest extant Pali grammar. The other grammatical works attributed to him are: *Mahānirutti-gandha*, *Chullanirutti-gandha*, *Vaṇṇanīti-gandha* and *Susandhikappa*.

KACHCHĀYANA-GANDHA. A Pali grammatical work, also called *Kachchāyana-vyākaraṇa*, attributed to Kachchāyana (q.v.). Comprising eight sections and about 687 rules, it is the earliest extant Pali grammar and is said to be based on the earlier work *Sandhikappa* of the Kachchāyana school. Its major portion is based on the *Kātantra-vyākaraṇa* (q.v.); the author appears to have utilized also the *Kāśikā-vṛitti* (q.v.). The chief defect of the Kachchāyana gramm. is that it ignores the historical relation of Pali to Sanskrit and gives an exposition of Pali wholly by itself; the linguistic material is not also exhaustively treated. The work is said to have been introduced in Burma in the fifth century. According to some sources, the rules are by Kachchāyana, the comm. by Saṅghanandin and the illustrations by Brahmadatta.

KACHCHĀYANA-VYĀKARAṆA. See *Kachchāyana-gandha.*

KAḌACHĀ. See *Chaitanya-charitāmṛita.*

KĀDAMBARĪ. A unique Sanskrit prose romance of Kathā type by Bāṇa (fl. 630-45; q.v.), which deals with the love-story of Chandrāpīḍa and Kādambarī; parallel to this story runs the love-affair of Puṇḍarīka and Mahāśvetā. It contains some biographical account of the author in the beginning

A Chāṇḍāla damsel of exceptional beauty brings before king Śūdraka of Vidiśā a parrot, and after persuasion the parrot tells its sad story. In its infancy, it loses its

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mother and is brought up by its father; the young parrot is taken by Hārīta to the hermitage of his father, Jābāli, who remarks that the bird is reaping the fruits of past misconduct. On entreaty, Jābāli narrates the tale, which the parrot repeats. There is Tārāpīḍa of Ujjayinī, his queen Vilāsavatī and his minister Śukanāsa. Tārāpīḍa is blessed with a son, named Chandrāpīḍa, while Śukanāsa with a son, named Vaiśampāyana. Chandrāpīḍa. when sixteen years old, receives a wonderful steed, Indrāyudha and a maiden Pattralekhā, a captive daughter of the king of Kulūta. The young prince, with Vaiśampāyana and Pattralekhā, enters on a campaign of world conquest lasting three years and captures the Kirāṭa's stronghold on Hemakūṭa. Once losing his way, Chandrāpīḍa arrives at the lake Achchhoda where Mahāśvetā, a maiden, practises asceticism in a hermitage. On his persuasion, she tells her sad tale. She is the daughter of a Gandharva king Haṁsa and an Apsarā Gaurī; she had seen a beautiful ascetic boy, Puṇḍarīka and his friend, Kapiñjala. She learnt that the former was the mind-born son of the goddess Lakshmī and the ascetic Śvetaketu. She had loved him, but too late to prevent his death from unfulfilled longing. She had decided to die on his beloved's funeral pyre, but a majestic figure descended from the sky, took up Puṇḍarīka's body and promised her reunion if she lived. So far Kapiñjala was concerned, he had been cursed by a semi-divine being to become a horse. As Chandrāpīḍa falls ill, Mahāśvetā takes him to the palace of her friend, Kādambarī, the daughter of king Chitraratha of the Hemakūṭa mountain and Apsarā Madirā; there Chandrāpīḍa and Kādambarī fall in love. Chandrāpīḍa's father summons him home and leaving Pattralekhā with Kādambarī, he hurries on, bidding Vaiśampāyana bring back his army. He is received with joy at Ujjain, but is tormented by love, and gladly hears of his beloved from Pattralekhā; at this point Bāṇa's work ends and his son, Bhūshaṇa's continuation begins.

When Vaiśamapāyana does not return, Chandrāpīḍa is despatched to seek his comrade; he proceeds to the lake and finds Mahāśvetā in even more profound grief than before. She tells him that Vaiśampāyana had fallen in love with her; she, true to Puṇḍarīka, had repulsed him, and wearied with his parrot-repetitions of love, had cursed him to become a parrot, whereupon he had forthwith died. The news breaks Chandrāpīḍa's heart and he dies straightway; Mahāśvetā mourns him; Kādambarī resolves on death and as she prepares the pyre, a voice from heaven tells Mahāśvetā that Puṇḍarīka's body is incorruptible in heaven, while Kādambarī is to guard Chandrāpīḍa's body until the curse which killed him, is over. Pattralekhā springs on Indrāyuddha, dashes into the lake whence emerges Kapiñjala, who tells the maidens the truth; Chandrāpīḍa is an incarnation of the Moon, Vaiśampāyana is Puṇḍarīka, and Indrāyuddha Kapiñjala. Mahāśvetā, Kādambarī, Tārāpīḍa and Śukanāsa wait beside the body of Chandrāpīḍa; here ends Jābāli's tale. From Jābāli's narrative, the parrot recognises its true self as Puṇḍarīka-Vaiśampāyana and it flies off to seek Chandrāpīḍa. It is, however, caught by a Chāṇḍāla, who gives it to his queen. The queen is no other than the Chāṇḍāla maid, who has brought the parrot before king Sūdraka. The Chāṇḍāla maiden reveals herself as Lakshmī, mother of the parrot; questioned by Śūdraka, she reveals to him that the king is no other than Chandrāpīḍa in previous birth; saying this she disappears. As the king dies, Kādambarī finds Chandrāpīḍa reviving in her arms. Similarly, when the parrot dies, Puṇḍarīka descends from the sky; finally all are united and the nuptials are celebrated. Chandrāpīḍa places Puṇḍarīka on the throne; he spends his time partly at Ujjayinī, partly

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at Hemakūṭa and partly in the Moon, his own abode, while Pattralekhā is revealed as Rohiṇī, best beloved of the queens of the Moon.

As the story was left unfinished by Bāṇa, his son, Bhūshaṇa Bhaṭṭa completed it, but the son was unquestionably inferior to father. Bhūshaṇa prolongs the description of Kādambarī's love-lorn condition out of reason while he is deficient in his father's fertile imagination.

Kādambarī is remarkable for "long involved constructions, unusual words, use of epithets after epithets with the verb held back for pages together, unusually long compounds, and fondness for details and descriptions, even to the neglect of the main narrative and action."

KĀDAMBARĪ-KALYĀṆA. See *Narasiṁha.*

KĀDAMBARĪ-KATHĀSĀRA (Sanskrit). A versified abridgement in eight cantos of Bāṇabhaṭṭa's *Kādambarī* (q.v.), composed by Abhinanda (q.v.). The work is marked by artificialities found in the works of the age of decadence.

KAEGI, ADOLF. A German Indologist, whose chief works are: *Der Ṛig-Veda die älteste litteratur der Inder* (Leipzig, 1878-79; a kind of general introduction to *Ṛigveda*) and *Seventy Hymns of Ṛigveda* (German tr., jointly with Geldner). According to Kaegi, the majority of the Ṛigvedic hymns are invocations and glorification of deities, which are personifications of natural phenomena. They are prayers to the Eternal Ones and constitute perhaps the best specimens of vigorous primeval poetry.

KAELBER, W.O. An Indologist, whose research article 'Tapas, Birth and Spiritual Birth in the Veda' appeared in the *History of Religions*, Vol. 15 (1976).

KAHRS, E. A modern Swedish Indologist, whose chief interest of study is on the hermeneutical tradition of India.

KAIKINI, V.M. See *Śivakaivalya-charita.*

KAILĀŚANĀTHA (fl. early 20th cent.). A Sanskrit author of *Nāṭya-kathā-mañjarī* (Lahore) is a summary of well-known Sanskrit dramas.

KAIYAṬA (fl. 11th cent.). A Sanskrit grammarian, who was son of Jaiyyaṭa. Probably a native of Kashmir, he composed the *Pradīpa* (also called *Mahābhāshya-pradīpa*), a comm. on the *Mahābhāshya* of Patañjali.

KĀKACHAṆḌEŚVARĪMATA. A Sanskrit work on Tantra, which is important in the history of the medical science and chemistry in India; its time is not certain.

KĀLAKĀCHĀRYA-KATHĀNAKA. A Prakrit poem in prose and verse, composed in *c.* 10th cent. by an anonymous author. It gives an account of the initiation of prince Kālaka to Jainism and his elevation to the highest rank in his sect.

KĀLAKĀCHĀRYA-KATHĀNAKA. A Prakrit poem in 90 to 102 verses by Bhavadeva Sūri. There are several other Prakrit works bearing this title.

KĀLANĀTHA (fl. prior to 1175). A Sanskrit scholar, whose *Yajurmañjarī* is a comm. on about 250 selected *mantras* of the *Yajurveda*; his comm. is little more than an abridged version of Uvvaṭa's *Bhāshya.*

KALĀNĀTHA ŚĀSTRĪ. A modern Sanskrit writer, who has rendered Urdu poet Ghalib's poems into Sanskrit. He has also written humorous and satirical essays. He has traced the threads of folklore in Vedic and Classical

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Sanskrit literature as well.

KĀLA-NIRṆAYA. A Sanskrit Smṛiti work by Mādhavāchārya (q.v.), which is a comprehensive treatise in five chapters. It deals with time and its nature, year, seasons, months, intercalary months, and religious acts allowed and forbidden in intercalary months, disquisition on *tithi*, *nakshatra*, *yoga*, *karaṇa*, *saṁkrānti*, eclipses, etc.

KĀLA-SĀRA. A Sanskrit Smṛiti digest by Gadhādhara (q.v.), which prescribes the auspicious time for various rites and observances.

KĀLA-SVARŪPA-DVĀTRIṀŚIKĀ. Same as *Kāla-svarūpa-kulaka* (q.v.).

KĀLA-SVARŪPA-KULAKA. An Apabhraṁśa didactic poem in 32 stanzas by Jinadatta Sūri (q.v.).

KALĀ-VILĀSA. A Sanskrit poetical work by Kshemendra (q.v.). Consisting of 10 cantos and written in the form of instructions given by Mūladeva to one Chandragupta, it describes the various modes of deceit practised by people in different walks of life, such as wandering singers, doctors, goldsmiths and astrologers.

KĀLA-VIVEKA. A famous Sanskrit Smṛiti digest by Jīmūtavāhana (q.v.), which discusses appropriate seasons, month and time for the performance of religious rites, duties, festivals, etc.

KALĀPA. See *Kātantra*.

KALE, M.R. A modern Sanskrit scholar, whose editions of the works of Kālidāsa, Bhāsa and other Sanskrit writers are quite popular: he is also the author of *Higher Sanskrit Grammar*.

KALGHATGI, T.G. A Jaina scholar, whose chief works are: *Some Problems in Jaina Psychology* (Dharwar, 1961), *Jainism Through Prakrit Sources* (1978) and *Jainism and Karnāṭaka Culture* (ed., 1977).

KALHAṆA (fl. middle 12th cent.). A Kashmirian Sanskrit poet, chronicler and author of the *Rājataraṅgiṇī* (q.v.). His father, Champaka was a minister of king Harsha of Kashmir (*r.* 1089-1101). After Jayasiṁha came to the throne, Kalhaṇa became his court-poet. Kalhaṇa had admirable literary gifts, being well-versed not only in Sanskrit literature, but also in the legendary lore of his country. Though a Brāhmaṇa by birth and devoted to Śiva, he was free from the narrow sectarian outlook.

According to Kashmir tradition, he composed a poem *Jayasiṁhābhyudaya*, apparently a history of the achievements of king Jayasiṁha.

KĀLIDĀSA. The greatest poet and dramatist of Sanskrit as also of India, but very little is known about his life, and time when he flourished. There are numerous legends and anecdotes which represent Kālidāsa as an idiot in early life, who later became a great poet through the grace of goddess Kālī, and died in Ceylon at the house of a *hetaera*. He is reputed to be one of the nine Jewels (*nava-ratnas*) of the court of king Vikramāditya (or king Bhoja of Dhārā), but the scholars who are referred to as his associates could not all have been his contemporaries. Most scholars regard as a historical fact his association with king Vikramāditya of Ujjain, and the deliberate change in the name of the *Vikramorvaśīya* from Purūravas to Vikrama lends colour to it. Some regard this Vikramāditya as the ruler, who, according to well-established traditions, defeated the Śakas in 58 B.C. and founded an era—the well-known Vikrama Saṁvat—to commemorate this fact. Most modern scholars, however, do not believe that there was any king Vikramāditya in 58 B.C., or that Kālidāsa flourished at so early a period. The general

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opinion seems to be that he lived at the court of a Gupta Emperor, most probably Chandragupta II, who was also known as Vikramāditya, and, having defeated the Śaka satraps, could well lay claim to the title Śakāri, which is associated with the Vikramāditya of tradition. The safest course, however, is to hold that Kālidāsa flourished some time between 100 B.C. and A.D. 450.

The writings of Kālidāsa reveal that he was a pious Brāhmaṇa of Ujjain, was a liberal Śaiva by belief and had acquired a knowledge of the various branches of Brahmanical learning. He had also gathered vast experience by travelling far and wide throughout India. He shows his familiarity with the whole range of Vedic literature, the philosophical system, especially the Sāṅkhya and Yoga, the various works on Dharmaśāstra, the *Kāmasūtra*, *Nāṭyaśāstra*, Vyākaraṇa, Jyotisha-śāstra and even fine arts like music, drawing and painting. His versatile genius, his acquaintance with court etiquette, his shrewdness, his modesty, not without a due sense of self-respect, and his poetic talent are very well reflected in his works, which are: *Mālavikāgnimitra*, *Vikramorvaśīya*, *Abhijñāna-śākuntala* (dramas) and poems: *Raghuvaṁśa*, *Kumārasambhava* and *Meghadūta* (qq.v.).

Among the other poems of Kālidāsa, the *Ṛitusaṁhāra* (q.v.) is now generally accepted as his first work, though some have recently expressed doubts about his authorship of it. Nearly a score of other Kāvyas are traditionally attributed to Kālidāsa, the well-known among them being: *Nalodaya*, *Pushpabāṇa-vilāsa*, and *Śriṅgāra-tilaka*; many later poets assumed the name of Kālidāsa, e.g., *Abhinava-Kālidāsa*, *Ākbarīya-Kālidāsa*, etc. The versified work on prosody, called *Śrutabodha*, is also ascribed to Kālidāsa.

Kālidāsa is 'unquestionably the finest master of Indian poetic style', and his inimitable skill in the use of the 'simile' has become proverbial (*Upamā Kālidāsasya*). Both in drama and poetry, Kālidāsa stands not only unsurpassed but even unrivalled.

KĀLIDĀSA (fl. end of 4th cent.). A Sanskrit poet, who is quite different from the celebrated Kālidāsa (q.v.). Disciple of Mūkaśaṅkara, who adorned the seat of Kāmakoṭi from 397 to 436, Kālidāsa had a style of expression, which earned the title of 'Kālidāsa' for him from his master. The author had a number of devotional lyrics to his credit, among which are : *Śyāmalā-daṇḍaka*, *Ghaṭastava*, *Ambāshṭaka*, etc. His poetical works include the *Ṛitusaṁhāra*, *Śriṅgāra-tilaka*, *Śrutabodha*, *Rathāṅgadūta* (modelled on the *Meghadūta*), *Kavikaṇṭhapāśa*, *Rākshasa-kāvya* and *Pushpabāṇa-vilāsa*. It is a fact that Kālidāsa of eternal fame in Sanskrit poetry had acted as the inspiration for this Kālidāsa.

KĀLIDĀSA VIDYĀVINODA (fl. 19th cent.). A Sanskrit poet, who composed *Śivājicharitram* on the life and exploits of Shivāji, the Maratha hero.

KALIHARADĀSA VASU (fl. Ist half of 20th cent.). A Sanskrit writer, who has written on lives of Śrī Chaitanya and his elder contemporary Advaitā Āchārya in *Saṁskṛita Sāhitya Parishat Patrika*, Calcutta (1928-29 ff. and 1938-39 ff.).

KĀLIKĀ PRASĀDA SHUKLA. A modern Sanskrit scholar, who is Head of the Grammar Section at the Varanaseya Sanskrit Vishwavidyalaya, Kāśi. He is known for his editing of Yogeśa Śāstrī's *Haimavatī* (1975) and Nāgeśa's *Vaiyākaraṇa Siddhānta-mañjūshā* (1977), with scholarly Introductions.

KĀLIKĀ-UPAPURĀṆA. Containing about 9000 Sanskrit stanzas in 98 chapters, it is the only work of the series which describes the consort of Śiva in her various forms as Girijā, Devī, Bhadra-Kālī, Kālī, Mahāmāyā and deals with animal and human sacrifices to

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he offered to her. It belongs to the Śākta modification of Hindu belief, or the worship of the female powers of the deities. This Purāṇa explains the origin of Pīṭhasthānas where the different limbs of Sati were scattered and where Liṅgas were consequently erected. Peculiarly enough, it contains very prolix descriptions of a number of rivers and mountains in Kāmarūpa tīrtha in Assam, the home of Tantrika and Śākta. The Purāṇa also contains a chapter on politics. See *Upapurāṇa* and *Purāṇa*.

KALI KUMĀR DATT. A Sanskrit scholar, whose chief work is *Bengal's Contribution to Sanskrit Literature* (1974).

KĀLIPADA TARKĀCHĀRYA, MAHĀMAHOPĀDHYĀYA (1888-1972). A Sanskrit poet and doyen of Calcutta Sanskrit scholars and writers, who in his *Yatkiñchit Samayochitam* (*Praṇavapārijāta*, XIII. 4) laments on the atrocious Naxalite destruction in West Bengal, and the all-round degradation into which things fell there. He also composed *Āśutoshāvadānam*, which is a biography of the renowned educationist of Bengal and distinguished Vice-Chancellor of Calcutta University, Sir Ashutosh Vasishṭha Mukherji.

KALI RAṄGĀCHĀRYA (fl. end of 19th and early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, who flourished at Pudakottah court. He composed a number of hymns embodying philosophical doctrines and an epitome of the three schools of Vedānta: *Mata-trayasaṅgraha*.

KĀLĪVILĀSA-TANTRA. A Sanskrit Tantra of the Śāktas, in which a few chapters are devoted to Kṛishṇa and Rādhā; the latter is identified with Goddess Kālī.

KALKI-UPAPURĀṆA. An Upapurāṇa in Sanskrit, dealing with the deeds of Vishṇu's future incarnation in the form of Kalki at the close of the Kali-yuga. See *Upapurāṇa* and *Purāṇa*.

KALLAṬA (fl. 9th cent.). A Sanskrit writer on Śaivism, whose *Spanda-kārikā* (q.v.) in 51 verses, composed on the basis of instructions imparted by his preceptor Vasugupta (q.v.), is an important work of the Kashmirian Spandaśāstra school. Kallaṭa flourished in the reign of Avantivarman (A.D. 854).

KALLINĀTHA (fl. 15th cent.). Also called Chatūra Kallinātha, he is the author in Sanskrit of *Saṅgīta-ratnākara-kalānidhi*, a well-known comm. on Śārṅgadeva's *Saṅgīta-ratnākara* (q.v.). Son of Lakshmīdhara and Nrāyaṇī and a native of Karṇāṭa in South India, he wrote his work at the instance of Immadi Devarāya, alias Mallikārjuna, king of Vijayanagara (1446-65), of whose court he was a poet.

KALPASŪTRA. See *Vedāṅga*.

KALPASŪTRA. Eighth section of Prakrit *Āyāradasāo* (q.v.), which contains three texts united to form one book, popularly known as *Kalpasūtra* of Bhadrabāhu: Section I contains *Jina-Charitra* (biographies of Jinas, the main portion being the biography of Mahāvīra); Section II contains *Therāvalī*, a list of schools (*gaṇas*), their branches and heads of schools (gaṇadharas), while Section III contains *Sāmācharī* (rules for ascetics for the rainy season). According to a tradition, these three, not contained in the original canon, were added to the Siddhānta (q.v.) later by Devardhi. The old genuine Kalpasūtra is the fifth *Chheyasutta* (q.v.). There are numerous comms. on Bhadrabāhu's *Kalpasūtra*.

KALPĀVATAṂSIKĀḤ. See *Kappāvaḍaṁsiāo*.

KALPNĀ-MAṆḌITIKĀ. A Sanskrit collection of tales, in prose and verse, which is preserved in a fragmentary condition. Ascribed to Kumāralāta (q.v.) or Aśvaghosha, it inculca-

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tes the Buddhist faith.

KALUPAHANA, DAVID J. A modern Indologist, whose chief work is *Buddhist Philosophy: A Historical Analysis* (Honolulu, 1976).

KALYĀṆAMALLA (fl. 16th cent.). A Sanskrit author of *Anaṅgaraṅga* or *Anaṅga-mañjarī*, a work on erotics.

KALYĀṆAMANDIRA-STOTRA. See *Siddhasena Divākara.*

KALYĀNARĀMA ŚĀSTRĪ, P.K. (fl. 20th cent.). A Sanskrit writer of Tanjore, whose *Kanakalatā*, written in fine prose, is a romance based on Shakespeare's *Lucrece*; it was published in *Sahṛidoya*, Śrīraṅgam.

KALYĀṆA SUBRAHMAṆYA (d. *c.* 1820). A Sanskrit author of *Alaṅkāra-kaustubha*, dealing with Arthālaṅkāras only; he illustrates the figures of speech by verses in praise of the sovereign or his family deity, Śrī Padmanābha. He was patronised by the king Rāmavarmā (*r.* 1785-98) and later by Rānī Lakshmī of Travancore. He also enjoyed the patronage of Cranganore Rājās till peace returned to Travancore with the accession of Rānī Lakshmī.

KALYĀṆAVARMAN. A Sanskrit writer on Mathematics and author of *Sārāvalī*. He is variously dated in the last quarter of the 9th cent. and in the 7th cent.; his work was revised by Bhaṭṭotpala (q.v.).

KALYANOV, V.I. A modern Russian Indologist, whose noteworthy production is the Russian tr. of some *parvas* (including that of Udyogaparva; Leningrad, 1976) of the *Mahābhārata*, a work, which is now continued by his pupils like S.L. Neveleva and Y.V. Vasilkov, who have jointly done the Vana-parva of the Epic; S.L. Neveleva has also done a thesis on the mythology and anthropology of the Vana-parva. The tr. of the *Mahābhārata* into Russian commenced in 1950 and in a few years the tr. of the whole of the *Mahābhārata* is likely to be printed. See *Erman.*

KĀMĀKSHĪ (widowed 1871). A Telugu Brāhmaṇa lady of Māyavaram, who was proficient in Śāstras. Her Sanskrit works, which are glosses on Tarka and Advaita Vedānta texts, are: *Nīlakaṇṭhīya-vishayamālā*, *Advaita-dīpikā* and *Smṛiti-ratna-prakāśikā.*

KĀMĀKSHYĀMMALA (fl. early 20th cent.). A Sanskrit writer of Mayuram of the Tamil area, whose interests lay in Śāstras, *Advaita* and *Nyāya.* She ed. Tryambaka Śāstrī's *Śruti-ratna-prakāśa* and *Śrutimatoddyota* with her notes (1910), and wrote in *Tarka* the *Nyāya-bodhinī-Nīlakaṇṭhīya-vishayamālā* (1912) and an independent Advaitic work, the *Advaita-dīpikā* (1910).

KAMALĀKARA BHAṬṬA (fl. Ist half of 17th cent.). Son of Rāmakṛishṇa Bhaṭṭa and grandson of Nārāyaṇa Bhaṭṭa, his literary activity, according to P.V. Kane, was between 1610 and 1640. His chief work is *Nirṇaya-sindhu* (q.v.) on Smṛiti. Of his other works, mention may be made of the *Śūdra-kamalākara.*

KAMALESH NĀTH MISHRA. A modern Sanskrit scholar, who has ed. Bhoja's *Sarasvatī-kaṇṭhābharaṇa.*

KAMALESHWAR BHAṬṬĀCHĀRYA. A modern writer, who has tr. into Eng. Nāgārjuna's *Vigrahavyāvartanī* (1972).

KĀMANDAKA (fl. Ist half of 8th cent.). Author of *Nīti-sāra* (q.v.), a Sanskrit work on Arthaśāstra.

KĀMAṆḌAKĪ. A Pali work by an unknown author on metrics, perhaps written between 11th and 13th centuries.

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KĀMANDAKĪYA-NĪTISĀRA. Same as *Nītisāra* (q.v.).

KĀMASŪTRA (Art of Love). The earliest extant Sanskrit work on erotics, composed by Vātsyāyana (fl. 4th or 5th cent. A.D.; q.v.). Consisting of 1250 verses divided into seven Adhikaraṇas, 14 Prakaraṇas and 36 Adhyāyas, the Adhikaraṇa-wise contents are: (1) General principles; (2) Sexual union; (3) Courtship and marriage; (4) Wife; (5) Wives of other people; (6) Prostitutes; and (7) Secret love or extraneous stimulation.

From the introduction of this work, it appears that this subject was previously dealt with by a number of authors, but whose works are altogether lost. The work treats of the subject of sexual love in a comprehensive manner and throws much revealing light on the manners and customs of society. As such, the work is important also from the viewpoint of sociology and medical science. The 64 arts, particularly to be learnt by women are mentioned; these include dance, music, art of decoration, skill in household, etc. The prostitutes have been divided into various classes. The style is between Sūtra and Bhāshya and would have been partly unintelligible but for the excellent comm. *Jayamaṅgalā* by Yaśodhara (q.v.; 13th cent.).

KĀMEŚVARA NĀTHA MIŚRA. A modern scholar, whose chief work is the ed. of *Tattva-prakāśa* with the comm. of Aghoraśivāchārya.

KAMPTZ, KURT VON. A German Indologist, whose chief work *Uber die vom sterbfasten handlenden älteren Paiṇṇa's des Jainakanons* (Hamburg, 1929) is a notable work on Jaina canonical literature.

KAṀSAVADHA. A Sanskrit drama mentioned in Patañjali's *Mahābhāshya*, but is not extant.

KAṀSAVAHO. A Prakrit Kāvya in four cantos by Rāmapāṇivāda (q.v.); it is partly in *mātrā-vṛitta* and partly in *varṇa-vṛitta*. The work deals with the killing of Kaṁsa.

KAṆĀDA (fl. probably 6-5th cent. B.C.). Supposed author of Sanskrit *Vaiśeshika-sūtra* (q.v.); his real name appears to have been Kāśyapa, but he is also called Kaṇabhuj or Kaṇabhaksha (atom-eater). See *Vaiśeshika-sūtra.*

KANAKALEKHĀ. See *Vāmana Bhaṭṭa Bāṇa.*

KANAKĀMARA (fl. 11th cent.). A Jaina Apabhraṁśa poet and a Brāhmaṇa of the Chandra-ṛishi *gotra*, who got converted to the Digambara Jaina faith on account of a feeling of renunciation. He was a disciple of Paṇḍita Maṅgaladeva or Buddha Maṅgaladeva. He composed his *Karakaṇḍa-chariu* (q.v.) at Āsāiya, which has been identified somewhere in Bundelkhaṇḍ.

KANAKASENA VĀDIRĀJA (fl. prior to 950). A Digambara Jaina Sanskrit poet, a resident of South India and author of *Yaśodhara-charita* (q.v.); his pupil Śrīvijaya flourished in about 950. See *Jasahara-chariu* and *Yaśastilaka-champū.*

KANBE, BAK. A Sanskrit scholar, who ed. with English tr. *Bālacharita* (1968), *Avimāraka* (dramas of Bhāsa) and *Amaruśataka-līlā*. He also authored *Kathāratnākara* (The Ocean of Stories; 1971; 2 vols,); the work has been modelled on *Kathāsaritsāgara* and *Bṛihatkathāmañjarī* (qq.v.).

KĀÑCHANĀCHĀRYA. A Sanskrit dramatist and son of Nārāyaṇa of the race of Kappimuni. Patronised by king Jayadeva of Kanoj, who flourished in the 12th cent., his drama *Dhanañjaya-vijaya* (q.v.) was staged before an assembly of the learned, presided over by Gadādhara Miśra.

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KANDARPA-CHŪḌĀMAṆI. A Sanskrit work on erotics, composed in 1577 by king Vīrabhadra of the Vaghela dynasty. It is an amplified metrical exposition in seven sections of Vātsyāyana's *Kāmasūtra* (q.v.).

KĀṆE, A.V. A blind modern Sanskrit poet, whose *Gāndhī-gītā* is an exposition of Mahātma Gāndhī's teachings in 41 long verses; his *Kāvyasarit* is a collection of poems on modern subjects. 'Chandram-gato-mānavaḥ' is a poem on the landing of man on the Moon.

KĀṆE, PĀṆḌURAṄGA VAMANA, the late (fl. 1930-50). A celebrated Sanskrit scholar, whose monumental work is *History of Dharmaśāstra* (5 vols., 1930-46); he has pub. *History of Sanskrit Poetics* as also several important research papers on Puranic studies. He ed. also *Vyavahāra-mayūkha* of Nilakaṇṭha Bhaṭṭa. He is regarded an authority on the *Dharmaśāstra*. For use of students of Sanskrit, he prepared a Primer : *Sanskrit Gadyāvali*; in this work, the author retold episodes from the *Itihāsa* and *Purāṇas*, the numerous fables and popular tales.

KANGLE, R. P. A modern scholar, whose chief works are the ed. of Kauṭilya's *Arthaśāstra* (3 Pts., 1963-77) and *Manu and His Laws*.

KAṆHAPĀ (KṚISHṆAPĀDA; fl. 8th-10th cent.). One of the 84 Siddhas, who holds an important place among them. He was born in a Brahmin family in Karnataka and was called 'Kaṇhapā' or 'Krishṇapāda' for his dark complexion; according to another version, he was born in a family of weavers. He wrote six works on philosophy and some 74 works on Tantra; out of these two works : *Kāṇhapāda-gītikā* and *Dohākośa* are in Apabhraṁśa. A disciple of Jālandharapāda, he condemns the study of Vedas, Purānas, etc. and instead glorifies devotion to Guru.

KANJURĀMAN VAIDYAR, V.C. A Sanskrit writer, who tr. into Sanskrit Kumāran Āśan's Malayalam poem as *Chintāvishṭā Sītā* (1978).

KAṄKHĀ-VITARAṆI. A Pali comm. by Buddhaghosha, on the *Pātimokkha* (q.v.), written between 410 and 432. Containing much new information on the later development of Buddhist monastic life, it is marked by restraint and mature judgment. B.C. Law ascribes, however, this work to another Buddhaghosha.

KANTAWALA, S.G. A modern scholar, whose chief work is *Cultural History from the Matsya Purāṇa* (Baroda, 1964).

KĀṆVA-SAṀHITĀ. See *Veda* (*Yajurveda*).

KAPAḌIA, H.R. A Prakrit scholar, whose chief works are: *Canonical Literature of the Jainas* (1941) and a small *English-Prakrit Dictionary* (1941). He ed. also a number of MSS. on Jaina literature and philosophy.

KAPĀLI ŚĀSTRI, T.V. (fl. 20th cent.). A Sanskrit poet and scholar, who was a pupil of Kāvyakaṇṭham Vāsishṭha Gaṇapati Śāstri of Gokarṇa, on whose *Ramaṇa-gītā*, he wrote a gloss. He later came to Aurobindo Ashram at Pondicherry and pub. Sanskrit renderings of select poems of Aurobindo under the title *Kavitāñjali* (1946). He wrote *Bhāratī-stava* (1949, in which the very image of the Supreme Mother Goddess is seen in Bhārata Mātā), the *Sādhanā-sāmrājya* (1952 ; in 25 verses on the place of *Sādhanā* in Aurobindo's Yoga), *Āhnika-stava* (1954 ; a collection of hymns) and his *magnum opus*, the new Sanskrit comm. *Siddhānjanā* on the *Ṛigveda* (Pondicherry, vol. I 1950-51 ; vol. II 1976-77 ; with Eng. tr.), which expounds the esoteric interpretation as suggested by Aurobindo. He also composed *Vāsishṭha-vaibhavam* (Mysore, 1944), which in its two

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sections describes the life of his Guru, one of the foremost scholars of Veda, Dharmaśāstras and Āyurveda.

KAPILA. A sage, supposed to have been the founder of the Śāṅkhya system of philosophy and believed to have flourished several generations before the Buddha. He is the author in Sanskrit of *Tattva-samāsa* (q.v.); *Sāṅkhya-pravachana-sūtra* (q.v.) is also traditionally ascribed to him.

KAPILA DEVA DWIVEDI. A Sanskrit writer, whose *Parivartana* (1949), a drama, contains songs in place of verses. His *Saṁskṛita-nibandha-śataka* (3rd ed., 1984) is a collection of 100 essays in chaste and lucid Sanskrit on topics ranging from Vedic and philosophical to literary and cultural.

KAPIL DEV SHĀSTRĪ. A modern Sanskrit scholar, whose chief works are: *Gaṇapāṭha kī Paramparā* and *Laghu-siddhānta Mañjūshā*.

KAPILĀ VĀTSYĀYANA. A modern scholar, whose chief works are : *Classical Indian Dance in Literature and the Arts* (1977), *The Square and the Circle of the Indian Art* and *Dance in Indian Painting*. She holds a senior post in the Ministry of Education, Government of India.

KAPIṆĀM UPAVĀSAḤ (The Monkeys' Fast). A Sanskrit story in 31 *Upajāti* verses by D.T. Tātāchārya (1892-1973) of Tirupati. It is a hit against the fickle-minded people, who pretend to observe austerities. A monkey-chief calls an assembly of monkeys and orders that like human beings, they should observe a fast the following day. The monkeys readily agree to observe fast and start the next day with early baths and meditation. But seeing a *Jambu* tree nearby, they find nothing wrong in going near the tree. As the winds blow and the ripe fruits fall down, they decide that there is nothing wrong in keeping the fruits in their cup-like cheeks. One can imagine what happens to the fruits in the mouths. The language is simple idiomatic Sanskrit and the monkeyish actions are depicted graphically.

KAPISHṬHALA-KAṬHA-SAṀHITĀ. See *Veda* (*Yajurveda*).

KAPISTHALAM DEŚIKĀCHĀRYA (fl. end of 19th and early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, whose chief works are: *Adhikaraṇa-ratnamālā* and *Siddhānta-traya saṅgraha*. He was an authority on dialectics and philosophy.

KAPISTHALAM KṚISHṆAMĀCHĀRYA (1883-1933). A Sanskrit writer and son of Raṅgāchārya of Tirupati, whose romance *Mandāravati* (Madras, 1929) is based on one of the stories in the *Bṛihatkathā-mañjarī*. His second novel, *Rūpavatī* (printed in Telugu characters) is a simple narrative in verse and is about Rūpavatī, daughter of king Chandavikrama and queen Indumati. His other works are : *Vilāpa-taraṅgiṇī* (poem) and *Rasārṇava-taraṅgiṇī* (bhāṇa).

KAPOOR, O.B.L. A modern scholar, who has pub. a book on Chaitanya's philosophy in the background of Hare Kṛishṇa Movement.

KAPPA. See *Chheya-sutta*.

KAPPĀVAḌAṀSIĀO. See *Uvaṅga*.

KAPPHAṆĀBHYUDAYA. A Sanskrit epic in 20 cantos, by Śivasvāmin (q.v.), describing how Kapphaṇa, the king of Dakshiṇāpatha, makes an attempt to attack king Prasenajit of Śrāvastī and how in the end his attack results in his own conversion into Buddhism without any battle being waged with Prasenajit. The work is based on a tale in the *Avadānasataka* (q.v.) and treats of the subject in full epic manner, manifestly under the influence of

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Kirātārjunīya and *Śiśupālavaha* (qq.v.). The poem gives charming pictures of seasons, the sports of the army with women in the water, amusements with drinking bouts, sunset and moonlit nights and the mysteries of love.

The poem is marked with the artificialities found in the works belonging to the age of decadence.

KARAKAṆḌA-CHARIU (*Karakaṇḍa-charita*). An Apabhraṁśa poem by Kanakāmara (q.v.; fl. 11th cent.).

The poem, consisting of 10 *Sandhis*, describes in easy and lucid style, the life of king-sage Karakaṇḍa who is recognised as a *Pratyekabuddha* by both the Jainas and the Buddhists.

Rājā Daḍhivāhana of Champāpurī once goes to Kusumapura where he falls in love with a maiden, who, in fact, is princess Padmāvatī but has been deserted owing to her inauspicious birth; the Rājā marries her. While she is pregnant, she expresses a wish to go around the city on an elephant. Arrangement is made, but the elephant carrying the Rājā and the Rānī flees away towards the forest. She presses the Rājā to save his life but she keeps sitting on the elephant. The elephant enters a tank and the Rānī jumps down and takes her way towards the forest, which at once turns green. The forester takes Padmāvātī home considering her as his sister but the jealousy of his wife gets her turned out of the house. The Rānī goes to a cemetery where she gives birth to a son, named Karakaṇḍa. The child is lifted by Mātaṅga, a Chāṇḍāla, who, before his curse, was a Vidyādhara. He is to be redeemed from curse only if he can make the boy a rājā. When the Rājā of Dantipura dies, Mātaṅga secures the boy the vacant throne; later on the boy marries princess Madanāvalī of Girinagara.

Once Dadhivāhana sends a messenger to Karakaṇḍa to accept his supremacy; this infuriates Karakaṇḍa and he attacks Champā. There is a fierce battle but Padmāvatī arranges a truce between the father and the son. The father is overjoyed to find that he has a son; he installs his son as his successor and retires to the forest. Karakaṇḍa expands his empire but he is still to conquer Chola, Chera and Pāṇḍya kingdoms; the Rājā attacks those kingdoms as well.

On the way, Vidyādhara, disguised as an elephant, runs away with Madanāvalī; a Vidyādhara, however, assures Karakaṇḍa of his union with Madanāvalī. The Rājā approaches Siṁhala where he marries the Siṁhala princess, Rativegā. To kill an alligator, the Rājā jumps into the sea; he is successful but cannot catch the boat. Rativegā, reaching the coast, starts bewailing but she is consoled by Padmāvatī; the Rājā is abducted by a Vidyādharī, who makes him her husband. Later on the Rājā with her newly-wed wife joins Rativegā. The Rājā defeats the Dravidian kings but he happens to see the cast of Jinas in their crowns; the Rājā feels repentant, and returns to Terāpura where the Vidyādhara restores Madanāvalī to him. They lead a peaceful life thereafter at Champā; at Munirāja Shīlagupta's advice, the Rājā makes his son Vasupāla his successor and retires to forest with his many queens.

Inside the main plot there are nine stories which are fitted in at various places; the chief stories are of Naravāhanadatta and Madanamañjūshā found in the *Bṛihatkathā* (q.v.) and of a parrot, which reminds one of Vaiśampāyana in the *Kādambarī* (q.v.). The hero's campaign in the south gives occasion to the description of the Jaina caves at Terāpur, identified with the existing caves at Dhārāśiva near Osmānābād.

The *Karakaṇḍa-chariu* is a religious kāvya where much importance has been given to events than to the poetic excellence.

KARAṆANUYOGA. Prakrit works, belonging to the secondary or substitute canon

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of the Digambara Jainas; these include cosmological works, viz., *Sūrya-prajñapati*, *Chandra-prajñapti* and *Jayadhavalā*.

KĀRAṆḌA-VYŪHA. A Buddhist Mahāyāna sūtra in Sanskrit, which exists in two versions, the earlier one in prose and the later in Ślokas; the full title of the work is: *Avalokiteśvara-guṇa-karaṇḍa-vyūha*.

KARĀNJIA, R.K. A modern scholar, whose chief work is *Kundalini Yoga*.

KARAPĀTRĪ, SVĀMĪ (1907-82). An eminent Sanskrit scholar, who was born at Bhaṭnī in Pratapgarh district. His original name was Haranārāyaṇa. In 1924, a daughter was born to him but he preferred to lead the life of a recluse. Accordingly, leaving his old parents, young wife and the daughter, he went to Narvar and then to Bhṛigukshetra for studies. Thereafter he came to Varanasi and established a Dharma Sangha. He became famous for his opposition to Hindu Code Bill. As a scholar, his *magnum opus* is *Vedārtha Pārijāta* (Pt. I, 1979 ; Pt. II, 1980; in Sanskrit), which seeks to justify the traditional interpretation of the Vedas as against the interpretations given by Dayānanda Sarasvatī (q.v.) and by some other Indian and Western scholars. His earlier chief works in Sanskrit are : *Veda-svarūpavimarśa*, *Vedaprāmāṇya-mīmāṁsā*, *Śrīvidyāratnākara* and *Bhakti-rasārṇava*.

KĀRIKĀ-VALĪ. Another name of *Bhāshā-parichchheda* (q.v.).

KARKA (fl. prior to 10th cent.). A Sanskrit scholar, whose comms. are available on *Pāraskara-gṛihya-sūtra* (the earliest comm.) and on *Kātyāyana-srauta-sūtra*.

KARMĀNUSHṬHĀNA-PADDHATI. A Sanskrit digest by Bhavadeva Bhaṭṭa (q.v.), which discusses the procedure of ten principal rites and ceremonies to be performed by Sāmaveda followers; the work is also called *Daśa-karma-paddhati*, *Daśakarma-dīpikā*, *Saṁskāra-paddhati* or *Chhāndoga-paddhati*.

KARMARKAR, A.P. A modern Sanskrit scholar, who has written several research papers on Purāṇic studies; he has written also a work on Kālidāsa.

KARMARKAR, R.D. A modern Sanskrit scholar, whose chief works are: the ed. of *Śrībhāshya* of Rāmānuja (3 Pts., 1959-64), of *Kāvya-prakāśa*. *Gauḍapāda-kārikā*, *Vedānta-kalpa-latikā*, *Jñānadipikā* (comm. on *Mahābhārata*) and ed. of *Āśvamedhika-parvan* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, Poona.

KARMASTAVA. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

KARMAVIPĀKA. A Prakrit work on Karman, containing some 60 verses by Devendra Sūri (q.v.) of the 13th cent. A.D. There are several works bearing this title by various authors.

KARMOPADEŚINĪ. See *Brāhmaṇa-sarvasva*.

KARṆABHĀRA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata*.

Karṇa, while preparing himself for his fight with Arjuna, tells Śalya of the trick by which he won his armour from the Brāhmaṇa sage, Paraśurāma. Śalya reminds him of Paraśurāma's curse that the arms should fail Karṇa in the hour of his need. The curse proves to be true, for Indra comes disguised as a Brāhmaṇa and obtains from Karṇa his armour and ear-rings. Karṇa and Śalya start for the battle and the noise of Arjuna's chariot is heard.

KARṆA-PRAKĀŚA. An astronomical Sanskrit

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work by Brahmadeva (q.v.), which follows the work of Āryabhaṭa I with corrections suggested by Lalla; the author flourished in the latter half of the 11th century.

KARṆAPŪRA (fl. 15th cent.). A Sanskrit poet, who is the author of *Pārijāta-haraṇa-mahākāvya*.

KARṆA-SUNDARĪ. A four-act Sanskrit drama by Bilhaṇa (q.v.), which celebrates the marriage of his patron Chālukya Karṇadeva Trailokyamalla of Aṇhilvād (1064-94) with a princess. Written in the guise of a romantic story, it is, however, a poor recast of the *Ratnāvalī* and *Viddhaśāla-bhañjikā* (qq.v.).

KARṆĀVATAṀSA. A Sanskrit poem, which gives an eulogistic account of the rule of Karṇasiṁha (fl. 16-17th cent.) of Bikaner and contains names of Muslim patrons of Sanskrit; it is attributed to Hoshitakabhaṭṭa.

KARPŪRA-CHARITRA. A Sanskrit Bhāṇa by Vatsarāja. See *Vatsarāja*.

KARPŪRA KAVI (Rūplal Kapoor). A modern well-known journalist of Hindi, English and Urdu, whose *Navarasa Sāmañjasyam Mātrakāvyam* (1981) is a humorous work in Sanskrit.

KARPŪRAMAÑJARĪ. A drama in four Acts by Rājaśekhara (q.v.); it is in Prakrit; none of the characters speaking Sanskrit.

A magician displays a damsel named Karpūramañjarī, to the king Chaṇḍapāla of Kanauj and his queen and the queen takes her as an attendant. The king and maiden, however, fall at once in loye; in a letter the maiden avows her passion, but the queen finds out the love. She imprisons the maiden, but the king makes a subterranean passage giving access to her prison. In Act III, the maiden and the king enjoy a filirtation in the garden, when the queen again discovers them. Act IV shows that the end of the passage opening on the garden has been blocked, but another passage has been made to the sanctuary of Chāmuṇḍa, the entrance being concealed behind the statue. Thus the prisoner can play a game of hide-and-seek with the queen and this enables her to carry out a clever ruse invented by the magician to secure the queen's blessing for the wedding. The queen is induced to demand that the king shall marry a princess of Lāṭa, by whom her husband will be a paramount monarch. She is still at her home, but the magician will fetch her to the palace. The wedding goes on merrily, but the princess is no other than Karpūramañjarī, the princess of Lāṭa and a cousin of the queen; the queen has unwittingly accomplished the lovers' desire.

Produced at the request of Rājaśekhara's wife, the story is similar to the one of the Vatsa king and Vāsavadattā. According to Keith, the author is devoid of power to create character, the heroine is without merit, the intrigue is poorly managed and the confusion of exits and entrances is difficult to follow and is unsuitable for acting.

The Prākrit used in the play has been variously termed as Avantī, Śaurasenī or mixed Śaurasenī and Māhārāshṭrī.

KARSAI, GYORGY. A modern Hungarian Indologist, who has written his doctoral thesis on the dramas of Kālidāsa.

KĀRTIKEYA, SVĀMĪ (fl. early centuries of Christian era). A Digambara Jaina Prakrit poet (also called Kumāra) and author of *Kattigeyānupekkha* (q.v.), which prescribes snapping the ties of the action.

KARUNA KUSALASAYA. A modern Thai Indologist, whose tr. of the whole of the *Mahābhārata* into Thai is in progress. He has already tr. the *Buddhacharita* (Cantos I and II) into Thai.

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KĀŚAKṚITSNA. An ancient Sanskrit grammarian and philosopher referred to in Patañjali's *Mahābhāshya*; his grammar is called *Kāśa-kṛitsna*.

KĀSHIKAR, CHINTĀMANI GAṆESH. A modern Sanskrit scholar, whose chief works are : Eng. tr. and ed. of *Bhāradvāja Śrautasūtra*, *Āyurvedic-padārtha-vijñāna*, *A Survey of Śrautasūtras* and ed. of *Ṛigveda Saṁhitā with Sāyaṇa's Commentary* (5 vols.. with N.S. Sontakke).

KĀSHINĀTH ŚĀSTRĪ. A modern scholar, whose chief work *Vīra-śaiva-ratna* deals with Śaivism.

KĀŚĪCHANDRA (fl. early 20th cent.). A Sanskrit Paṇḍita, whose *Uddhāra-chandrikā* advocates taking back into the orthodox fold those persons, who had crossed the seas.

KĀŚIKĀ-VIVARAṆA-PAÑJIKĀ. See *Nyāsa*.

KĀŚIKĀ-VṚITTI. A famous Sanskrit grammar (*c*. 650), a comm. on Patañjali's *Mahābhāshya* (q.v.) and greatly utilized by Chinese scholars for studying Sanskrit at the time of I-tsing's visit to India in the last quarter of the 7th centūry. Bks. I to IV appear to have been composed by Jayāditya (of Kashmir; d. 660); after his death, the work was completed by Vāmana. Jinendrabuddhi, a Buddhist scholar, wrote his comm. called the *Nyāsa* (q.v.) on the Kāśikā. Māgha, in his *Śiśupāla-vadha*, makes a definite reference to this *Nyāsa* which may, therefore, be dated *c*. 700.

KĀŚĪ KṚISHṆAMĀCHĀRYA. A modern Sanskrit writer of Āndhra, whose chief work *Vālmīki* (Guntur, 1957) is in easy prose, introducing a number of anecdotes, subsidiary stories and other interesting literary features. His *Bhāratī-saptaka-traya*, a poem, is on the lamentable condition of the Sanskrit muse.

KĀŚĪ LAKSHMAṆA. A Sanskrit writer and author of *Shāharājīyam*, which simultaneously sings the merits of Shāhjī, king of Tanjore (*r*. 1687-1711) and illustrates the Alaṅkāras.

KĀŚĪNĀTHA ŚĀSTRĪ (1853-*c*. 1938). A learned scholar, who was born at Chhātā village in Balia district. For higher studies in grammar, he came to Vārāṇasī, where he taught for some time. He was then Professor of Sanskrit at the Gurukula Kangri Vishwavidyalaya, Hardwar for 12 years and then at Jwalapur Mahavidyalaya for 10 years. In 1931, when Madan Mohan Malavīya went to England, he sought Śāstrī's blessings. Śāstrī's prominent disciples were : Indra, Jayachandra, Padmasingh Śarmā, Sūryakānta Śastrī, etc. He had two sons : Harinātha Śarmā and Raghunātha Śarmā (q.v.), the latter has been given the Sanskrit Bharati Award. Śastrī's works are comm. on *Anubhūti-prakāśa* by Vīdyāraṇya, *Mahāvākya-ratnāvali Vyākhyā* (comm. on Tailanga Svāmī's original work), ed. of *Chitsukhi* and *Pañchadaśī Vyākhyā* (not yet published ; its manuscript is available in Sarasvatī Bhavan Library).

KĀŚINĀTHA UPĀDHYĀYA (died 1805). A Sanskrit writer, whose chief works on Dharmaśāstra are: *Dharma-sindhu* (also known as *Dharma-sāra*) and *Prayāśchittenduśekhara*, called *Viṭṭhala-Rik-mantra-sāra-bhāshya* to prove that the cult of Viṭṭhala is based on the Veda. He belonged to Mahārāshtra.

KĀŚIPATI KAVIRĀJA (fl. 18th cent.). A Sanskrit writer, son of Ramāpati, and author of *Mukundānanda*, a *miśrabhāṇa* wherein the erotic adventures of the Viṭa alludes obliquely to the sports of Kṛishṇa. The play was enacted at the festival at Bhadragiri, Bhadrāchalam. His *Saṅgīta-gaṅgādhara* is a treatise on music.

KĀŚI ŚESHAVENKATACHALA ŚĀSTRĪ. A

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modern Sanskrit author of *Abdhi-nau-yāna-mīmāṁsā* (Bombay, 1903), which is a polemical work on the subject of sea-travel.

KASSAPA (fl. between 5th and 11th cent.). A Buddhist Pali writer; the Gandhavaṁsa (q.v.) ascribes the *Anāgatavaṁsa* ('History of the Future One, i.e., Future Buddha') to Kassapa, the author of *Buddhavaṁsa* (q.v.) and its *Ṭīkā* (*Anāgatavaṁsa-aṭṭhakathā*) to Upatissa. But as there have been several Kassapas and Upatissas during various periods, the date of *Anāgatavaṁsa* cannot be fixed with certainty. Winternitz states that it 'perhaps belongs to an earlier period', though many regard *Anāgatavaṁsa* as a spurious work. Malalaseker believes Upatissa's *Ṭīkā* to have been based on a much earlier work. Some scholars doubt whether Kassapa, the author of the *Anāgatavaṁsa*, is identical with the author of *Moha-vichchhedanī*, *Vimati-chchhedanī* and *Bodhivaṁsa* (qq.v.) though the *Gandhavaṁsa* ascribes these works to a single author. The *Moha-vichchhedanī* is a treatise on the *Abhidhamma-piṭaka* (q.v.) and the *Vimati-chchhedanī* is on the *Vinaya-piṭaka* (q.v.).

KASSAPA BUDDHARAKKHITA. See *Jinālaṅkāra*.

KASTŪRI RAṄGĀCHĀRYA (1864-1906). A Sanskrit writer of Mysore, whose *Samudrayāna Mīmaṁsā* is a polemic against Perisvāmy Tirumalāchārya, who had earlier authored a book on Voyages. He joined the Oriental Library in Mysore in 1891 and ed. several texts for publication with the help of manuscripts available there. He was also the author of some 30 works in Sanskrit, chief among which are *Bhāṭṭadīpikā-vyākhyāna*, *Prātiśākhya-bhūmikā* and *Vachassudhatatvam*. Many of his works are still in manuscript form.

KĀŚYAPA. A Sanskrit grammarian, who was a Ceylonese Buddhist monk. He is the author of the *Bālāvabodha*, a popular recast of the Chāndra grammar; his date is uncertain but he probably fl. in the 12th century.

KĀŚYAPA-SAṀHITĀ. A Sanskrit treatise on Āyurveda, which is also called *Vṛiddhajīvakīyatantra*.

KĀTANTRA (*KALĀPA*). A celebrated Sanskrit grammar by Śarvavarman, which may have been very old in its origin, but is no longer extant. Originally of four books, it appears with supplements in the Tibetan translation and in Durgasiṁha's comm. which is the oldest comm.; Ugrabhūti (*c.* 1000) also composed a comm. viz., *Śishyahitanyāsa*. The school of *Kātantra* spread over Bengal and Kashmir; among the Kashmirian writers may be mentioned Bhaṭṭa Jagaddhara (author of *Bālabodhinī*) and Chhichubhaṭṭa (author of *Laghuvṛitti*), both about 1000. In Bengal, during the 13th and 16th centuries, a host of comms. and supplementaries were written on *Kātantra* grammar. The *Kātantra* deeply affected the Pali grammar of Kachchāyana and the Dravidian grammarians. A Tibetan tradition alleges that the author of *Kātantra* used the grammar of Indragomin. Appearing to be an abridgement of the *Aṣhṭādhyāyī*, it omits many rules of *Pāṇini*, totally ignores the Vedic portion of the *Aṣhṭādhyāyī* and modifies many of its rules. A legend goes that it was composed to make king Sātavāhana proficient in Sanskrit within a short period.

KĀTANTRA-VṚITTI. A Sanskrit comm. by Durgasiṁha (q.v.) on the *Kātantra* (q.v.).

KĀTANTRA-VṚITTI-PAÑJIKĀ. A Sanskrit grammatical comm. by Trilochanadāsa (q.v.) on Durgasiṁha's comm. *Kātantra-vṛitti* (q.v.).

KĀṬAYAVEMA (d.*c.* 1416). A celebrated Sanskrit commentator, who married the daughter of Anapola, the Reddi king of Konda-

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vidu and was at the helm of administration during the reign of Anapola's son Komāragiri (*r.* 1381-1403). At the instance of Komāragiri, he wrote comms., called *Komāragirirājīyam* on the plays of Kālidāsa viz., *Abhijñāna-Śākuntala*, *Mālavikāgnimitra* and *Vikramorvaśīya*. A great warrior as Kāṭayavema was, Komāragiri bestowed on him the sovereignty of Rājamahendrapuram in appreciation of his services to the state.

KATHĀ-KAUTUKA. A Sanskrit poetical work in 15 cantos by Śrīvara (q.v.), which is an adaptation in 15 cantos of *Yūsuf wa Zuleikha* by Jāmī in Persian and is probably the earliest instance of the utilization of Persian literature. It was composed in 1550 for the edification of the author's patron Muhammad Shāh of Kashmir. Composed in easy Sanskrit, the romantic Persian love-lyric has been amalgamated with the Indian Śaiva faith, its last canto being dedicated to Śiva.

KATHĀ-KOŚA. An Apabhraṁśa poem by Śrīchandra (q.v.) in 53 sections, each of which contains a separate story intended for moral and religious instruction; there appears to be the influence of *Bṛihatkathā* (q.v.) on it.

KATHĀ-KOŚA. An anonymous work in Sanskrit, with verses in Prakrit. Composed perhaps in 11th cent., it contains 27 popular tales illustrating the usual fruits of human actions.

KATHĀ-KOŚA. A Jaina Sanskrit work of Jineśvara (*c.* 1092), which contains short religious stories. There are several other works bearing this title by different authors, in both Sanskrit and Prakrit

KATHĀ-MAHODADHI. A collection of 126 Jaina Sanskrit stories in prose by Somachandra (q.v.), written in 1488.

KATHĀMAÑJARĪ. A collection of 11 Sanskrit stories (1957), which were originally written by the Mother of the Aurobindo Ashram in French. Like the stories in the *Yogavāśishṭha*, the stories are instructive and teach self-control, simple life and truth.

KATHĀ-RATNĀKARA. A Sanskrit collection of popular tales, by Hemavijayagaṇi (q.v.), a Jaina monk, who seeks to teach the Jaina doctrine. A prose collection, diversified by verses in Sanskrit, Prakrit and Apabhraṁśa, there are 258 miscellaneous short tales, fables and anecdotes, mostly of fools, rogues and artful women.

KĀṬHAKA-BRĀHMAṆA. See *Brāhmaṇa*.

KĀṬHAKA-SAṀHITĀ. See *Veda* (*Yajurveda*).

KATHĀRṆAVA. See *Śivadāsa*.

KATHĀSARITSĀGARA. The most famous of the versions of the *Bṛihatkathā* by the Kashmirian Somadeva (q.v.; fl. 11th cent.), consisting of 18 books of 124 sections (*Taraṅgas*) and 24,000 verses, while according to Speyer's estimate, the complete work contained 21,388 verses.

Composed to divert the mind of Sūryamatī, the wife of Ananta, king of Kashmir, it was the aim of the author to narrate the substance of the work and at the same time to produce a unified effect and maintain the flow of the narrative. Somadeva, in the course of his narration, tells much more than what Kshemendra and Buddhasvāmin (qq.v.) do, for there are numerous stories of faithful and adulterous women, of fools and rogues, thieves and gamblers, false ascetics and forest tribes. Wonderful events and feats of adventure are met in abundance, and magic and witchcraft are a matter of daily routine. In spite of the vast material contained in the book, the author has succeeded well in narrating the stories in an easy and flowing style. From the point of view of sociology, the work is a mine of information about ancient customs and manners.

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The earliest largest collection in Sanskrit of stories extant in the world, it is the source of many tales in the *Thousand and One Nights* and through them, supplied ideas not only to Persian and Turkish authors but also to the West through Boccacio, Chaucer, La Fontaine and others. In the Preface, Somadeva gives an account of the contents of the work, naming its various chapters and lays down the wonderful origin of the tale. See *Pañchatantra.*

KAṬHA-UPANISHAD. See *Upanishad.*

KATHĀVATE, A.V. A modern scholar, whose chief works are the ed. of *Kīrtikaumudī* and of *Dvyāśrya-kāvya.*

KATHĀ-VATTHU. See *Abhidhamma-piṭaka.*

KATICIC, RADOSLAV. An Indologist of Yugoslavia, who has pub. in Slovenian : *The Ancient Indian Literature* (Zagrab, 1973).

KATRE, SUMITRA MAṄGEŚA (b. 1906). A well-known Indian linguist, whose chief works are : *A New Approach to the Study of Middle and Modern Indo-Aryan* (1940), *Materials for a Dhātupāṭha of Indo-Aryan* (1939), *Prakrit Languages and their Contribution to Indian Culture, Formation of Koṅkani* and *Historical Linguistics in Indo-Aryan.*

KATS, J. An Indologist, whose chief works are: *Het Javansche Tooneel, I* (Batavia, 1923) and *Het Rāmāyaṇa of Javansche Temple-reliefs* (Leiden, 1925).

KATTIGEYĀNUPEKKHĀ. A Prakrit kāvya by Kārtikeyasvāmin (q.v.) in 489 *gāthās.*

Divided into 12 chapters, it lays down the 19 *anuprekshās* (meditations) and other practices to be adopted by Jaina ascetics and others in order to snap the ties of action. The topics discussed are: the transience of wordly objects, sufferings associated with rebirths, the independence of the soul, the impurity of the body, doctrine of *Karman*, purification of soul through austerities, etc.

KĀTYĀYANA (fl. 3rd cent. B.C.) A Sanskrit grammarian after Pāṇini and author of *Vārttika-sūtra*; he is identified with Vararuchi and seems to have flourished in South India. During the period between Pāṇini and Kātyāyana, some forms recorded by the former had become obsolete and some other new forms had come into vogue. In the form of his *Vārttika-sūtras*, Kātyāyana notes all these changes in the spoken language, the object being to explain and support the Sūtras of Pāṇini and also to amend and supplement them wherever necessary. Such supplementary rules, *Vārttika-sūtras* have now been included in Pāṇini's *Aṣṭādhyāyī* (q.v.).

KĀTYĀYANA. Author of the *Kātyāyana-prakaraṇa*, a Pali grammar, composed in Pali language. The author shows a close acquaintance with the *Kāśikā-vṛitti*, Pāṇini's *Aṣṭhādhayāyī* and the *Kātantra* grammar. The *Kātyāyana-prakaraṇa* is, however, not mentioned by Buddhaghosha in the 5th cent. A.D. and may have been composed much later.

KĀTYĀYANA. One of the twenty original Smṛiti writers, mentioned by Yājñavalkya, who is supposed to have fl. sometime between the 4th and 6th cent. A.D. Besides a metrical Smṛiti work, the other works attributed to him are: *Gṛihya-sūtra, Śrāddha-sūtra, Śulva-sūtra, Snāna-sūtra,* or *Snāna-vidhi-sūtra. A Kātyāyana-smṛiti-sāroddhāra,* compiled by P.V. Kane, has been published.

KĀTYĀYANA. A Sanskrit author, to whom is attributed *Ṛigveda-sarvānukramaṇī*, which is a celebrated work and is very useful to Vedic scholars.

KĀTYĀYANA-PRAKARANA. See *Kātyā-*

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yana.

KĀTYĀYANA-SMṚITI. See *Smṛiti.*

KĀTYĀYANA-ŚRAUTASŪTRA. See *Vedāṅga* (Kalpasūtra).

KĀTYĀYANA-ŚULVASŪTRA. See *Vedāṅga* (Kalpasūtra).

KAUMUDĪ-MAHOTSAVA. A Sanskrit drama ascribed to Vijjakā, who has been indentified with Vijaya-bhattārikā, wife of Chandrāditya, the eldest son of Pulakeśin II and brother of Vikramāditya I. Various dates, ranging from the fourth to later than the eighth century A.D. have been assigned to the play, which appears to belong to our period.

The drama describes how the cursed Chaṇḍasena, an adopted son of Sundaravarman, king of Magadha, and the commander of his army, allied himself with the barbarian Lichchhavis and got possession of Magadha by defeating and killing the king, his adoptive father. The work has been described as a mediocre production.

KAUMUDĪ-MITRĀNANDA. A Sanskrit drama in 10 Acts, by Rāmachandra (q.v ; fl. 12th cent.).

The theme is the elopement of Mitrānanda, son of a merchant, with Kaumudī, the wordly-wise daughter of a sham-ascetic, from an imaginary island of Varuṇa, and their subsequent adventures in Siṁhala and other places, including the subsidiary story of the hero's friend Makaranda, who is married to Sumitrā, daughter of a merchant. The story resembles those of Daṇḍin's *Daśakumāra-charita* (q.v.). The drama is in the form of a modern pantomime, being the play of a number of Kathā incidents and wholly undramatic.

KAUṆḌA BHAṬṬA (fl. 17th cent.). A reputed Sanskrit grammarian, who was son of Rangoji and nephew of Bhaṭṭoji. He is the author of *Vaiyākaraṇa-bhūshaṇa* (an extensive gloss on *Vaiyākaraṇa-siddhānta-kārikā*), *Vaiyākaraṇa-bhūshaṇa-sāra* (a sort of abridgement of *Vaiyākaraṇa-bhūshaṇa*), *Vaiyākaraṇa-siddhāntadīpikā* and *Sphoṭa-vāda.*

KAUSHĪTAKĪ-BRĀHMAṆA. See *Brāhmaṇa.*

KAUSHĪTAKĪ-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

KAUSHĪTAKĪ-UPANISHAD. See *Upanishad.*

KAUŚIKA-SŪTRA. See *Vedaṅga* (Kalpasūtra).

KAUTHUMAS-SAṀHITĀ. See *Veda* (*Sāmaveda*).

KAUṬILYA (VISHṆUGUPTA). A Sanskrit writer, whose *Arthaśāstra* (q.v.) is regarded as the most authentic treatise on politics and state craft. The author is also styled Chāṇakya, who is reported to have been the Prime Minister of Chandragupta Maurya (4th cent. B.C.); some scholars express doubt about the authorship of the *Arthaśāstra* by the Prime Minister of Chandragupta.

KAUTSA. An ancient Sanskrit scholar, who boldly declared that the Vedic mantras conveyed no sense. Yāska (q.v.) refuted Kautsa's arguments one by one, ridiculed his gross ignorance about the Vedic lore and finally established his (Yāska's) own viewpoint.

KAUTUKA-SARVASVA. A Sanskrit *Prahasana* by Gopīnātha Chakravartin (q.v.; fl. c 15th cent.).

It describes in two Acts the wicked pranks of king Kalivatsala, who is addicted to the hemp-juice and is fond of other men's wives. He proclaims free love, becomes involved in a dispute over a courtesan, whom every one

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wants to oblige, and ends by banishing all the Brāhmaṇas from his realm. Although less vulgar and more amusing, the work is of little merit and possesses no greater appeal in its plot and characterisation.

KAVI, M.R. See *Rāmakṛishṇa Kavi, M.*

KAVIDARPAṆA. A work on metres by an unknown author, who closely follows Hemachandra (q.v.) and at times quotes him. It is composed in the Prakrit language, except the fourth chapter which deals with the classical Sanskrit metres and is written in Sanskrit. The only known manuscript of this work is accompained by an exhaustive comm. again of an unknown author, who vastly quotes from Hemachandra. The *Kavidarpaṇa* is alluded to by Jinaprabha Sūri in Saṁvat 1365, in his comm. on Nandisena's *Ajita-śānti-stava* (q.v.).

KAVIKALPADRUMA. A Sanskrit metrical Dhātupāṭha by Vopadeva (q.v.). It not only gives the roots and their meanings but also contains certain other information about the roots from the grammatical point of view and their usage.

KAVI-KAṆṬHĀBHARAṆA. A Sanskrit work on poetics by Kshemendra (q.v.), which discusses the "possibility of becoming a poet, borrowing from others, the propriety of doing so in the case of the epic and similar works, the charm of poetry with illustrations of its ten aspects, the defects and excellences pertaining to sense, sound or sentiment, the various arts with which a poet should be conversant".

KAVIKARṆAPŪRA (b. 1524). A Sanskrit writer whose real name was Paramānanda Sen. Son of Śivānanda and a disciple of Chaitanya, he was born near Naihati in Bengal. His works are: *Chaitanya-charitāmṛita* (kāvya), *Chaitanyachandrodaya* (1543, a drama) (qq.v.), *Kṛishṇāhnika-kaumudī* (kāvya) and *Ānandavṛindāvana-champū* (on the early life of Kṛishṇa at Vṛindāvana). He is the author also of the *Alaṁkāra-kaustubha* (q.v.), a work on poetics. *Gaurāṅga-gaṇoddesha-dipikā*, also attributed to him, traces Chaitanya's followers to their prior births.

KAVIKUÑJARA (fl. 10th cent.?). A Sanskrit writer, whose *Rājaśekhara-charita* or *Sabhārañjanaprabandha* (Pleasing the Assembly) is a poem inculcating good conduct by means of short episodes and anecdotes.

KĀVILĪYAM. Chapter VIII of Prakrit *Uttarajjhayana* (q.v.), ascribed to Kapila and regarded as an independent poetical discourse; it describes admonitions to monks to renounce everything, to abjure hate, joys of life and injury to living things.

KAVĪNDRĀCHĀRYA. A Sanskrit poet, whose poem *Jagadvijayachhandas* eulogises the achievements of Emperor Jahāngīr (*r.* 1605-27).

KAVĪNDRA PARAMĀNANDA (fl. 17th cent.). A Sanskrit poet, a contemporary of Shivājī and author of *Anubhārata* or *Śivabhārata*, dealing with the life and achievements of Shivājī. The poem was further continued by his son, Devadatta, and grandson, Govinda, to cover the period of Shambhūjī. All these three compositions are collectively known as *Paramānanda-kāvyam* and are valuable sources of Maratha history.

KAVĪNDRA-VACHANA-SAMUCHCHAYA. See *Subhāshita-ratnakośa.*

KAVIPUTRA. A Sanskrit dramatist, mentioned by Kālidāsa in the prologue to *Mālavikāgnimitra* (q.v.).

KAVI-RAHASYA. A Sanskrit grammatical poem by Halāyudda (q.v.). Serving also an eulogy of the Rāshṭrakūṭa king Kṛishṇa III (*c.* 939-67), it illustrates the models of forma-

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tion of the present tense of Sankrit roots.

KAVIRĀJA (fl. 1190). A Sanskrit poet, whose personal name was probably Mādhavabhaṭṭa; he was patronised by king Kāmadeva (1182-97). He calls himself as a master of figurative expression (*vakrokti*) and seeks for himself a place by the side of Bāṇa and Subandhu. He is the author of two poems: *Rāghavapāṇḍavīya* and *Pārijātaharaṇa* (qq.v.).

KAVISĀRA-PAKARAṆAM. A Pali work on metrics, probably identical with Dhammānanda's comm. on *Vuttodaya* (q.v.).

KAVISĀRA-ṬĪKĀ-NISSAYA. A Pali work on metrics, which appears to be the same as *Kavisāra-pakaraṇam*. (q.v.).

KĀVYĀDARŚA. A celebrated Sanskrit work on poetics in three chapters by Daṇḍin (q.v.), which has exercised great influence on subsequent writers. The work deals with the following topics: definition and division of Kāvya, the two Mārgas (Vaidarbha and Gauḍa) and the ten Guṇas pertaining to them and the essential requirements of a good poet (Chap. I); definition of Alaṅkāra, enumeration and description of 35 Arthālaṅkāras (Chap. II) and elaborate treatment of Śabdālaṅkāras (Chap. III). The work defines the body of Kāvya as a number of words conveying the intended sense. The soul of the Kāvya, composed in Vaidarbha style, is stated to be the ten Guṇas. The most authoritative commentator of the *Kāvyādarśa* is Taruṇavāchaspati.

KĀVYAKAṆṬHAM GAṆAPATI ŚĀSTRĪ. See *Gaṇapati Śāstrī, Kāvyakaṇṭham*.

KĀVYA-KAUTAKA. See Bhaṭṭa Tauta.

KĀVYĀLAṄKĀRA. Also called *Bhāmahālaṅkāra*, it is a celebrated Sanskrit work on poetics in six chapters by Bhāmaha (*c.* A.D. 700), and has exercised great influence on subsequent writers. Bhāmaha's date was probably later than Daṇḍin (q.v.); in his definition of poetry, Bhāmaha has accorded equal status to 'word' and 'import', though he has devoted more attention to the former.

The importance of this work lies in the fact that for the first time, a definite scheme of poetics is systematically elaborated and authoritatively established.

KĀVYĀLAṄKĀRA. See *Rudraṭa*.

KĀVYĀLAṄKĀRA-SĀRA-SAṄGRAHA (or Kāvyālaṅkāra-saṅgraha). See *Alaṅkāra-sārasaṅgraha*.

KĀVYĀLAṄKĀRA-SŪTRA. A Sanskrit work attributed to Yāska, which deals with poetics in an aphoristic style. See *Yāska*.

KĀVYĀLAṄKĀRA-SŪTRA-VṚITTI. A Sanskrit work on poetics by Vāmana (q.v.), which consists of *Sūtras* and *Vṛitti*. The topics discussed in its five Adhikaraṇas or parts are: *Śārīra, Dosha-darśana, Guṇa-vivechana, Ālaṅkārika* and *Prāyogika*. According to Vāmana, Rīti or particular arrangement of words is the soul of poetry. He declared this for the first time before Dhvanikāra and Ānandavardhana (qq.v.). See *Vāmana*.

KĀVYĀLOKA. Another name of *Dhavanyāloka* (q.v.).

KĀVYĀLOKA-LOCHANA. Same as *Lochana* (q.v.).

KĀVYAMĪMĀṂSĀ. A Sanskrit work on poetics by Rājaśekhara (q.v.). Written in 18 chapters, this work may be said to be a practical handbook of a poet, for instead of dealing with the Rasas, Guṇas and Alaṅkāras directly, it treats of various topics which are very useful to the poet. From the introductory chapter it appears that the extant work is only the first part of

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what was originally planned by the author. The extant portion was very popular with such eminent writers as Kshemendra, Bhoja, Hemachandra and younger Vāgbhaṭa (qq.v.).

KĀVYĀNUŚĀSANA. A Sanskrit work on poetics composed in 13th cent. by Vāgbhaṭa (q.v.), which is written in the form of Sūtra with a running comm. and covers in five chapters most of the topics of poetics. The object is to present a popular and easy epitome of the subject, without adhering to any particular school.

KĀVYĀNUŚĀSANA. A Sanskrit work in 8 chapters on poetics by Hemachandra (q.v.), which is in the form of *Sūtra* and *Vritti*, along with its comm., called *Viveka*, and covers all the topics of poetics with a brief reference to dramaturgy. The work, however, displays hardly any originality or independence of judgment. The author borrows freely from his predecessors named Bharata, Ānandavardhana, Abhinavagupta, Mammaṭa and Rājaśekhara (qq.v). The Sūtra, Vṛitti, and comm. are respectively called *Kāvyānuśāsana*, *Alaṁkāra-chūḍāmaṇi* and *Viveka*.

KĀVYA-PRADĪPA. A Sanskrit work on poetics by Govinda (q.v.), which, though usually considered as a comm. on *Kāvya-prakāśa* (q.v.) is in fact a distinct comm. on the Kārikās of the *Kāvya-prakāśa*.

KĀVYA-PRAKĀŚA. A celebrated Sanskrit work on poetics by Mammaṭa (q.v.), which seeks a synthesis of the doctrines of the different schools of Poetics that preceded it. The work has been so popular that more than 70 comms. on it have been written, the prominent commentators being Ruyyaka, Viśvanātha and Nāgeśa Bhaṭṭa (qq.v). Combining fullness of treatment with conciseness, it treats of the entire field of Poetics, except dramaturgy, in 142 Kārikās or Sūtras. The work comprises the Kārikā, Vṛitti, and Udāharaṇas and is divided into ten Ullāsas or chapters. A late addition, mostly obtaining in Bengal, imputes the authorship of the Kārikās to Bharata and of the prose Vṛitti to Mammaṭa, but this is not considered authentic, The earliest known commentator of the *Kāvyā-prakāśa*, Māṇikyachandra (1159-60) and an early MS. of the work dated 1158, refer to the joint authorship of the *Kāvya prakāśa* by Mammaṭa and Alaka, and later comms. follow them. It appears, however, that the joint authorship related only to the seventh and tenth Ullāsas. A.D. 1000 appears to be the probable date of the composition of *Kāvya-prakāśa*.

KĀVYA-PRAKĀŚA-KHAṆḌANA. A Sanskrit work in 10 chapters, written by Siddhi Chandra Gaṇi (fl. 16th cent.), which contradicts the poetic theories as propounded in the *Kāvya-prakāśa*.

KAYE, G.R. A modern Indologist, whose chief work is the ed. of *The Bakshālī Manuscript* (Calcutta, 1927).

KEDĀRA BHAṬṬA (fl. *c.* 12th cent.). A Sanskrit author of *Vṛitta-ratnākara* (q.v.), a famous work on prosody.

KEDĀRANĀTHA SHĀSTRĪ (fl. 20th cent.). A Sanskrit author of *Sindhu-sabhyatā*, a book on archaeology, dealing with the Indus Valley Civilization.

KEGL, SANDOR. A Hungarian Indologist, who pub. tr. of *Bhagavadgītā* (1887).

KEITH, ARTHUR BERRIEDALE (1879-1944). A celebrated Eng. Indologist, whose chief works are Eng tr. of Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* (2 Vols., 1914, under Harvard Oriental Series Nos. 28-29), Eng. tr. of *Aitareya* and *Kaushītaki* Brāhmaṇas of *Ṛigveda* (1920); in HOS 15), with a useful introduction and indices, ed. of *Śāṅkhāyana-āraṇyaka*, *Vedic Index of Names and Subjects* (a

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dictionary of devatās, ṛishis and important Vedic words with important references, in which Anukramaṇis, *Bṛihaddevatā* have been used; 1912, jointly with Macdonell; new ed. 1958), *Catalogue of Sanskrit and Prakrit MSS. in India Inst. Library* (Oxford, 1903), *The Sāṅkhya System* (London, 1918), *Buddhist Philosophy of India and Ceylon* (Oxford, 1923), *The Religion and the Philosophy of the Vedas and Upanishads* (2 Vols., 1925, in the HOS), *A History of Sanskrit Literature* (Oxford, 1920), *Sanskrit Drama* (Oxford, 1924), *Indian Logic and Atomism* (1921) and *The Karma Mīmāṁsā*. He has also carried out in his usual thorough manner, a detailed examination of the possible relations between the *Pañchatantra* of Pūrṇabhadra, the *Pañchākhyānoddhara* of Meghavijaya and the *Tantrākhyāyikā*.

On the very close affinity of the language of the *Ṛigveda* and the oldest portions of the *Avesta*, Kieth concludes 800 B.C. as the date for the completion of the *Ṛigveda* and holds that the beginning of the Vedic period, therefore, cannot be very far removed from this date; he is also of the view that the point of dispersal of the Indo-Iranians was the region of the Pamir. He has written articles 'The Relation between Hittite, Tocharian and Indo-European', 'Mitanni, Iran and India' (1930) and 'Plotinus and Indian Thought' (1936) and upholds the Varuna-Ouranos-skygod theory.

He questions the identity of Devakīputra-Kṛishṇa of the *Chhāndogya-upanishad* and Vāsudeva-Kṛishṇa of the later literature and thinks that Kṛishṇa was developed out of one of the vegetation gods that were widely worshipped in all the countries of the world. Regarding Purāṇas, he is of the view that there is no reasonable possibility of any of the existing Purāṇas antedating A.D. 300 and very probably no one is at all as old as this; he also does not think that Śiva-worship is non-Aryan.

KENA-UPANISHAD. See *Upanishad*.

KENJU, K. (1852-83). A Japanese scholar, whose chief work is *Dharma-saṅgraha* (An Ancient Collection of Buddhist Technical Terms; 1885).

KENNEDY, J. An American Indologist, whose chief articles are: 'The Prehistoric Aryans and the Kings of Mitanni' (1909), 'The Indian in Armenia, 130 B.C.—300 A.D.', 'The Child Kṛishṇa, Christianity and the Gujars' (1907) and articles on the Purāṇic histories of the early Aryans and the Aryan invasion of northern India. He draws a distinction between the Kṛishṇa of Dwārkā and the child Kṛishṇa, the former a great semi-agricultural, semi-solar, atmospheric god of immemorial antiquity, the latter having been introduced at Mathura in the 5th or 6th cent. A.D. as a result of meeting at that town of lax Buddhists and eager Hindus with Northern nomads who brought a child-god and a Christian festival. He thinks that the Gujars were responsible for introducing the idea of the child-god.

KENNEDY, MELVILLE, T. An Indologist, whose chief work is *The Chaitanya Movement* (Oxford, 1925).

KENNEDY, VANS. An Indologist, whose chief work is *Ancient and Hindu Mythology* (1831).

KERALAVARMA VALIYA KOIL TAMPURĀN (1845-1915). Consort of Mahārāni Lakshmibāyi of Travancore; he was one of the greatest of modern poets and was held in high esteem. Called 'Kerala-Kālidāsa', he composed 37 works in Sanskrit. When king Āyilyam Tirunāl interned him, he gave vent to his feelings of dislike against the king in many pieces, and after release composed *Viśākha-vijaya*, a 20-canto Mahākāvya on Viśākham Tirunāl. His other chief works are : *Kaṁsa-vadha-champū*, *Śṛiṅgāra-mañjarī*, *Kshamāpaṇa-sahasra*, *Yamapraṇāma-śataka*, and *Victoria-charita-saṅgraha* (1889).

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KERALODAYA. See *Ezhuttachchhan, K.N.*

KERBAKER, M. (d. 1916). An Italian poet, whose renderings in verse of the *Mahābhārata* episodes were pub. through the Italian Academy in five volumes; he produced also poetic renderings of Vedic hymns, from Kālidāsa and Śūdraka.

KERN, H. (1833-1917). A Dutch Indologist, whose works are: tr. of *Nidāna-kathā*, of *Jātakamālā*, *History of Buddhism in India*, first pub. in two volumes in Dutch (1882 and 1884), *Geschiedenis, etc.* I (1882), *Verspreide Geschriften, etc.* (1929), ed. and Eng. tr. of *Saddharma-puṇḍarīka-sūtra* (1908-12, in the Sacred Books of the East Series), *Introduction to Bṛihat-saṁhitā* (Calcutta, 1865) and *Manual of Indian Buddhism* (1896). Kern has shown close relationship between the Vedic language and the Bactrian language; indeed he characterises the latter as a dialect of the former.

KESHAVA CHANDRA DAS. A modern Sanskrit writer, whose *Śītala Tṛishnā* (1984), a story, deals with a couple with differing ideas and objectives in life. *Pratipad* is a long story on the present-day social life and its problems. The writer is a Lecturer in Jagannath Sanskrit University, Puri.

KESAVADEVA ĀRYA (d. 1973). A Sanskrit scholar of Andhra Pradesh, who got published the *Yajurveda Bhāshya* of Dayānanda into Telugu.

KEŚAVA MENON, Y. A modern scholar, whose chief work is *The Mind of Ādi Śaṅkara*.

KEŚAVA MIŚRA (Probably fl. 13th or 14th cent.). A Sanskrit author of *Tarkabhāshā* (q.v.), a work on philosophy.

KEŚAVA PAṆḌITA (fl. 17th cent.). A Sanskrit poet and author of *Rājārāma-charita*, describing in 5 cantos an incomplete story of Shivāji's son, Rājārāma; the struggle for Maratha independence in the Carnatic is well depicted here. The work, however, contains a reference to his journey to Gingee. Keśava Paṇḍita wrote also a Smṛiti digest. He served Shivājī and rose to be Daṇḍādhyaksha under Shambhūjī.

KEŚAVA ŚAMBHU BHAṬṬA (fl. Ist half of 20th cent.). A Sanskrit writer of Kerala, whose chief work *Sāttvika-svapna* (Trichur, 1921), a play, describes an imaginary assembly of animals and birds, parodying modern political meetings, some of the members displaying their loyalty to the British and some agitating agains. the British.

KEŚAVA ŚARMĀ. A modern Sanskrit writer, who rendered Shakespeare's *Tempest* into Sanskrit (pub. in *Divyajyotis*, July-August, 1967 ff.); he also rendered into Sanskrit G.B. Shaw's *Apple Cart* (*Divyajyotis*, Feb., 1970 ff.).

KEŚAVAN NAIR, K. A Sanskrit poet, whose *Naivedyam* (1970) is a collection of 18 short poems on various themes.

KEŚAVASVĀMIN (fl. 12th cent.). A Sanskrit lexicographer, whose patron was Rājarāja, son of Kulottuṅga. His *Nānārthārṇava-saṅkshepa*, the biggest homonymous lexicon known so far, contains about 5800 stanzas, which are divided into six Kāṇḍas according to the number of syllables. In each Kāṇḍa, words are arranged after the initial letters. Incidentally, two or three persons of the author's namesake are known during the 12th and 13th centuries.

KEVALĀNANDA, SVAMI. A Sanskrit scholar, whose chief works are: *Aitareya-brāhmaṇāraṇyaka-kośa* (1952; a collection in alphabetical order of the sentences of *Aitareya-brāhmaṇa* and *Āraṇyakas*) and *Mīmāṁsā-kośa*.

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KHABARDĀR, A.F. A well-known Gujarati poet, who has given Sanskrit versions for a good number of hymns in his *New Light on the Gāthās of Holy Zarathushtra* (Bombay, 1951).

KHĀDIRA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

KHANDAKAS. See *Vinaya-piṭaka.*

KHANḌAKHĀDYA (Khaṇḍakhādyaka). An astronomical Sanskrit work by Brahmagupta (q.v.), composed in *c.* 665. Its eight chapters are: *Tithyadhikāra, Grahādhikāra, Tripraśnādhikāra, Chandra-grahaṇādhikāra, Sūryagrahaṇādhikāra, Udayāstādhikāra, Śṛingonnatyadhikāra* and *Grahayutyadhikāra.*

KHAṆḌANAKHAṆḌAKHĀDYA. The greatest Sanskrit work on Advaita dialectics by Śrīharsha (q.v.), the poet. It establishes that all objective knowledge is vain and that the doctrine of Śaṅkara is, therefore, unassailable It also points out the vanity of philosophy as the human mind is unable to compass those exalted objects which are suggested as worthy of pursuit by its speculative ingenuity.

KHEMĀCHĀRYA (fl. 10th cent.). A Buddhist Pali writer of Ceylon and author of the *Khema-ppakaraṇa* (q.v.), also called *Paramattha dīpa;* in Ceylon the work is appropriately called *Nāma-rūpa-samāsa.*

KHEMA-PPAKARAṆA. A Pali work, also known *Paramattha-dīpa,* by Khema (q.v.). The work contains: short descriptions of the *Chitta,* definitions of *Kusalā* and *akusalā dhammā* and a list of 28 mnemonic verses, briefly giving the meaning of some *abhidhamma terms.* With its short disquisitions on various subjects concisely written in simple, easy style, the work serves as a little handbook for the study of *Abhidhamma.* In Ceylon, it is known by the name of *Nāma-rūpa-samāsa* and was held in high esteem. Vāchissara Mahāsāmi of Ceylon wrote a comm. on it in the 13th century.

KHOT, SKANDA SHAṄKAR. A modern Sanskrit dramatist, whose chief works are: *Mālābhavishayam* (on a quack-astrologer), *Lālāvaidyam* (on a quack-doctor), *Dhruvāvatāra* and *Hā Hanta Śārade;* the first two farces have been played in Nāgpur.

KHRISHṬA-DHARMA-KAUMUDĪ-SAMĀLOCHANĀ. A Sanskrit work (Calcutta, 1894) by Brajalāla Mukhopādhyāya, which was a critique of Dr Ballantyne's criticism of Hinduism from the Christian standpoint.

KHUDDAKA-NIKĀYA. See *Sutta-piṭaka.*

KHUDDAKA-PĀṬHA. A part of the *Khuddaka-nikāya* (q.v.). See *Sutta-piṭaka.*

KHUDDAKA-SIKKḤĀ. A Buddhist Pali work, mostly in verse (a few passages being in prose interspersed here and there), attributed to a Ceylonese Dhammasirī (q.v.), though Burmese tradition makes Mahāsāmī, its author. It is a compendium relating to *Vinaya-piṭaka* (q.v.) and was composed nearly 900 years after Buddha's demise, though language and style indicate a much later period.

KĪCHAKA-VADHA. A Sanskrit poem in five cantos by Nītivarman (q.v.), composed earlier than 11th century.

Based on an episode in the *Mahābhārata,* it deals with the story of Kīchaka's assault on Draupadī and Bhīma's killing Kīchaka and his followers. The work is one of the earliest specimens of *Ślesha* (one canto has been written in *Ślesha*) and *Yamaka* and similar devices used in poetry. It has been quoted by grammarians, rhetoricians, and also lexicographers, the earliest being Namisādhu, who composed his comm. on Rudraṭa's

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Kāvyālaṅkāra in 1069.

KIELHORN, FRANZ (1840-1908). A German Indologist, who studied with Benfey in Goettingen, Stenzler in Breslau and Weber in Berlin and worked with Monier-Williams (1862-65) in London, helping him in the compilation of the *Sanskrit-English Dictionary*. While in India, Kielhorn was Superintendent of Sanskrit Studies in the Deccan College, Poona. For 8 years, he was in-charge of the College as Principal. Together with Buehler, he founded the "Bombay Sanskrit Series". Kielhorn and Buehler worked together on the edition of the *Pañchatantra*. After Buehler's death in 1898, Kielhorn took over the editorship of the "Encyclopaedia of Indo-Aryan-Research".

In India, Kielhorn continued his studies of Sanskrit grammar with the help of the best pandits. He had already ed. Santanava's *Phitsūtra* (Leipzig, 1866). He ed. Nāgeśa Bhaṭṭa's *Paribhāshendu-śekhara* (1868, Eng. tr. 1874). At the request of the Bombay Government, he wrote a *Sanskrit Grammar*, which ran through four editions. In 1876, he pub. *Kātyāyana and Patañjali*, dealing with Patañjali's *Mahābhāshya*. He then pub. a critical ed. of the *Mahābhāshya* (3 vols. in the Bombay Sanskrit Series, 1880-85; 2nd ed. 1892-1909). He also wrote *Jātakas and Sanskrit Grammarians* and ed. *Navāhnikī*. From 1886, Kielhorn devoted himself chiefly to epigraphical work. He ed. a large number of inscriptions from all parts of India from the classical age in *Epigraphia Indica* and "Indian Antiquary". He contributed a lot to the history and chronology of India. His *Lists of Inscriptions of Northern and Southern India* are useful tools for studying the history of India from the 4th century onwards. His papers have been ed. by Wilhelm Rau (2 vols., 1969) containing a complete bibliography of Kielhorn's works as well. On return to Germany in 1881, he was appointed Professor of Sanskrit at Goettingen University and he retained that post till his death.

KILA BARDHANABADYA. A modern Thai scholar, who has tr. into Thai the Sanskrit work, *Dvātriṁśatputtalikā-siṁhāsana*.

KIMURA, TAIKEN. A Japanese scholar, who made extensive research (1922) on the question of Vasubandhu's date; he also explored and expounded 'History of Indian Philosophy' (1914-15). See *Takakusu, J.*

KING, W.L. (1907-). An American Indologist, whose chief works are: *Buddhism and Christianity, In the Hope of Nirvāṇa* and *Nature and Process of Religious Knowledge*.

KINSLEY, DAVID. A Canadian scholar, who is Associate Professor in the Department of Religious Studies at McMaster University, Hamilton, Canada. His works are: *The Sword and the Flute - Kālī and Kṛishṇa, Dark Visions of the Terrible and the Sublime in Hindu Mythology* (California, 1975) and *Hindu Goddesses* (California, 1985).

KIRAṆĀVALĪ. A well-known Sanskrit comm. by Udayana (q.v.) on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.), a work on Vaiśeshika philosophy.

KIRĀTĀRJUNĪYA. One of the five famous Sanskrit Mahākāvyas, composed by Bhāravi (q.v.) in 18 cantos. The story, which is based on the *Mahābhārata* (III. 25-42), describes the combat between Arjuna and the god-Śiva, the latter in the garb of a Kirāta; this theme Bhāravi expanded and illustrated with all the resources of a refined and elaborate art.

The story opens with the deposed Pāṇḍavas in a forest. A spy, whom Yudhishṭhira has sent to report on the deeds of Duryodhana, brings the unwelcome news that the king is leading a virtuous life and captivating the hearts of his people. Draupadī, apprehensive of the

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future, taunts Yudhishṭhira and urges swift battle (i); Bhīma adds his support; Yudhishṭhira has scruples of honour (ii), but seeks counsel from the sage Vyāsa, who admits that there must be war, but since the enemy is so strong, suggests that Arjuna, by penance in the Himālayas, should win Indra's aid; a yaksha appears to lead Arjuna on his way (iii). The yaksha leads Arjuna on; a brilliant picture is drawn of the autumnal scene, partly in narrative and partly in the mouth of yaksha (iv). Then follows (v) the description of the Himālaya; yaksha disappears; Arjuna's penance on Indrakīla terrifies the Guhyakas, who appeal to Indra to aid them, and he sends Gandharvas and Apsarases to disturb Arjuna's asceticism (vi); the celestial army reaches Indrakīla and their elephants merit special description (vii). The Apsarases wander in the forest; the river Ganges invites them to the bath, and the bathing scene is described with much charm and beauty (viii). Night comes; the Apsarases and the Gandharvas drink and seek the pleasures of love (ix). The Apsarases, aided by the six seasons, try in vain their charms on the young ascetic (x); finally Indra reveals himself and bids Arjuna to win the favour of Śiva (xi). Arjuna continues his penance; a demon Mūka in boar form plans to slay him; therefore Śiva bids his host follow him to guard the ascetic (xii). The boar falls pierced by the arrows of Arjuna and Śiva; Arjuna advances to recover his arrow, but is challanged by a kirāta who claims it in his master's name (xiii). Śiva launches his army against Arjuna but in vain (xiv); the army is rallied from flight by Skanda, and Śiva himself begins a deadly battle of arrows with Arjuna (xv). Śiva and Arjuna fight with magic weapons, the hero is beaten (xvi), but grasps again his bow, and with sword, mighty rocks and the trunks of great trees, attacks Śiva, but all in vain (xvii). They box, at last they wrestle; Śiva reveals his true form, and the hero, humbled at last, praises the greatness god and prays to him for strength and victory; Śiva and other gods accept his devotion and give him the Pāśupata weapon that he craves.

The poem "displays vigour of thought and language and lofty eloquence of expression. At the same time it evinces Bhāravi's attempts at the artificialities of the *Chitrakāvya*, and also several mannerisms which—unfortunately—are freely and zealously copied by later poets".—*HCIP, III, 311.* The poet gives charming pen-pictures of seasons and scenes as also of the sports and incidents of love, thus revealing his powers of observation and feeling; like Kālidāsa, he feels the sublimity of the Himālayas. Bhāravi is praised by Indian critics for depth of expression (*artha-gaurava*) in his *kāvya* but modern critics, especially of the West, denounce him as laboured and guilty of errors of taste.

KIRĀTĀRJUNĪYA. A Sanskrit Vyāyoga by Vatsaṛja (q.v.).

KIRFEL, WILLIBALD (1885-1964). A German Indologist, who obtained a doctorate for his thesis (in German) : "Contributions to the history of nominal compounds in the Upanishads and in the Epics". He worked on the Brahmin, Jaina and Buddhist concepts of cosmography and published *Kosmographie der Inder* (Indian Cosmography; 1920, reprint 1967). He was then appointed Professor in Bonn. Kirfel studied the Purāṇas extensively and pub. *Das Purāṇa Pañchalakshaṇa* (1927), in which he compared the 'Pañchalakshaṇas' in various Purāṇas and grouped them according to their relationship. He came to the conclusion that most of the Purāṇas have certain passages in common which belong to the oldest strata of this literature. In the course of over 30 years, he pub. many articles on Puranic subjects (in German), e.g., on the story of Kṛishṇa's childhood in the Purāṇas (1926), Bhāratavarsha, textual history of two geographical

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Purāṇa texts together with a translation (1931), the Purāṇa of the universe, *Bhuvana-vinyāsa* (1954), on the eschatology of world and life (1959).

Kirfel wrote books on the symbolism of Hinduism and Jainism (1959) and of Buddhism (1959). In his "The three-headed deity" he showed that three-headed deities are found in India and Mediterranean area. Together with his disciple, Hilgenburg, he tr. into German the *Aṣhṭāṅga-hṛidaya-Saṁhitā*, a medical treatise. He also wrote *Die welt des Orients* (1947) and *Das Purāṇa von Weltgebaude* (Bonn, 1954). He inspired Hilgenburg to make a comparative study of the geographical material in the *Mahābhārata* and the *Padma Purāṇa* (pub., Stuttgart, 1933). Kirfel, who had been Professor of Indology in Bonn for 40 years, also wrote articles on his predecessors.

KĪRTIKAUMUDĪ. See *Someśvaradatta.*

KĪRTILATĀ. A poem in Pūrvī Avahaṭṭha (the latest stage of Apabhraṁśa) mixed with Maithili, by Vidyāpati (q.v.). Divided into four sections, called *Pallavas*, and written in mixed prose and verse, it gives an account of the life and activities of the poet's patron, king Kīrtisiṁha (*c.* 1379) of Tirhut; the poem indicates the advent of modern linguistic tendencies. The poet appears to have been influenced by Sanskrit prose and erotic Sanskrit poems.

KĪRTI-PATĀKĀ. An Apabhraṁśa poem in *dohās* by Vidyāpati (q.v.), describing the life and love of king Śivasiṁha of Mithilā.

KĪRTIRĀJA. A Jaina Sanskrit poet, whose poem, *Nemināṭha-mahākāvya* narrates the life of the Tīrthaṅkara Nemināṭha in 12 cantos; the poem is replete with exquisite descriptions of the seasons, marriage, etc. He is the author also of a *Praśasti*, engraved in Parāvajinālaya in Jessalmir temple in 1417.

KITTEL, FERDINAND (1832-1903). A celebrated German Indologist, who is known for his monumental *Kannada-English Dictionary* (1894). He came to India as a Christian missionary. In the Sanskrit field, his works are : *Knowledge of the Supreme Spirit* (1863), *Survey of the Vedic Polytheism and Pantheism* (1868), *A Tract on Sacrifice* (1872) and *On the Origin of the Liṅgam Cult* (1876).

KIYOTA, M. An Indologist, whose special field of study is introduction to Buddhism and Buddhist Doctrinal Systems; he at present teaches in the University of Wisconsin, U.S.A.

KLATT, J. A modern Indologist, who ed. and tr. into German the *Ṛishabha-pañchāśikā*, a Jaina work; his *Onomastican* (*Specimen of a literary-biographical Onomastican*, Leipzig, 1892) was never completed.

KLEIN, JARED S. A modern American Indologist, who specialises in the Vedic and Classical Sanskrit. He at present teaches in the University of Georgia. He has written articles as "The Diachronic Syntax of the Particle *u* in the Ṛigveda", *JAOS* 98.3 (1978).

KLEMM, KURT. A German Indologist, who ed. only the first Prāpaṭhaka of the *Shaḍviṁśa-brāhmaṇa*, with extracts from Sāyaṇa's comm. and a German tr. in 1894.

KLOPPENBORG, M. A modern Dutch Indologist, who is working on Buddha Maitreya in early and in Theravāda Buddhism and on a Pali comm. on the *Anāgatavaṁsa*, the Amṛita-rasa-dhārā.

KNAUER, F. A German Indologist, who pub. for the first time *Mānava-śrautasūtra* (St. Petersburg, 1900 ff.); pub. with German tr. *Gobhila-gṛihyasūtra* (1884-86) and the *Mānava-gṛihyasutra* (1897).

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KNIPE, D. An American Indologist, whose special field of study is the religions of India, studies in the Vedic tradition, Jainism, Vedic myths and rites; he at present teaches in the University of Wisconsin.

KNIZKOVA, HANA (1930-). A Czech art critic, who studies Indian art at the Neprstek Museum, Prague.

KOBAYASHI, TAKESHI. A modern Indologist, whose chief work is : *Nara Buddhist Art : Todai-ji.*

KOCHCHUṆṆI TAMPURĀN. See *Goda Varma Yuvarāja.*

KOEHLER, H.W. A modern German scholar, whose field of specialization is Indian history.

KOHALA. Traditionally a son of Mataṅga and an immediate disciple of Bharata (q.v.), he, according to *Nāṭya-śāstra* (XXVIII. 18) was to write a treatise on *Prastāratantra*; his *Kohala-rahasya* and *Saṅgītā-meru* are on music. From a fragment *Tālādhyāya*, which exists in manuscript form, it appears that though following Bharata generally, Kohala improved upon the *Nāṭya-śāstra* in details of classification. Cited by Abhinavagupta and commentators on Śārṅgadeva, the *Abhinaya-śāstra*, attributed to Kohala, may be part or an abridgement of his original work.

KOHALA-RAHASYA. A Sanskrit work on music by Kohala (q.v.), of which only the thirteenth chapter is extant; according to Krishnamachariar a complete manuscript exists.

KOHL, J.K. A German Indologist, who ed. the astronomical work, *Sūryaprajñapti* (Stuttgart, 1937); he gave the text in comparison with that of *Jambudvīpa-prajñapti.*

KOKILA-SANDEŚA. A Sanskrit poem by Uddaṇḍa (q.v.; fl. 14th or 17th cent.).

It is the message of a lover to his beloved at Calicut and is a very fine imitation of *Meghadūta* of Kālidāsa. The poem is said to have been composed in reply to a similar poem named *Bhṛiṅga-sandeśa* or *Bhramara-dūta* by Vāsudeva, another poet at Mānavikrama's court.

KOKILA-SANDEŚA. A Sanskrit poem by Varada (q.v.) or Nāyaṇāchārya.

KOKKAKA. See *Kukkoka.*

KOLHATKAR, Y.V. A modern scholar, whose chief work is *Bhāgavatādarśa* (in Marathi; Poona, 1921).

KOLLURI RĀJAŚEKHARA (fl. 1840). A South Indian Sanskrit writer, son of Venkaṭeśa, whose chief works are: *Alaṅkāra-makaranda* (on Alaṅkāra with illustrations in praise of Rameśvara, ruler of Manna in Guntur District) and *Sāhitya-kalpadruma* (a work on poetics in 81 stabakas).

KOLVER, BERNHARD (1938-). A German Indologist, whose chief works are: *Tulu Texts with Glossary* (1969), *Studien zur Rājatarangiṇi des Kalhaṇa* (1971) and *Verschliffene Prafixe im Altindischen* (Wiesbaden, 1976).

KONOW, STEN (1867-1948). A Norwegian Indologist, who held positions in Germany and India. His chief works are: ed. and Eng. tr. of *Karpūramañjarī* (with C.R. Lanman), *Corpus Inscriptionum Indicarum*, Vol. II, Pt. II: Kharoshṭhī Inscriptions, with the exception of those of Aśoka (Calcutta, 1929), *Excavations at Sarnāth* (with John Marshall, 1908), *The Aryan Gods of the Mittani People* (1921), ed. and tr. in German, with notes, the *Shaḍviṁśa-brāhmaṇa* of the *Sāmaveda* (1893), tr. into Eng. the *Sāmavidhāna-brāhmaṇa* (1893), also of the *Sāmaveda, Religions of India*

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(Copenhagen, 1946; in collaboration with Tuxen) and a paper 'Home of Paiśāchī (1910). He has admirably dealt with the problems of the Chronology of the Śakas. In the Vedic field, he is of the view that Vedic Indians must have destroyed the Indus Valley people about 3000 B.C., which must therefore be the date of a major portion of the *Ṛigveda*.

KOOIJ, K.R. VAN. A Dutch Indologist, who has pub. tr. of *Kālikā-purāṇa* (54-69; 1972) into Dutch; the work is on the worship of the goddess, Kālī. He is at present working on the 'Iconography of Hinduism and Buddhism in Nepal'.

KOPACKOVA, REGINA (1924-). A Czech art critic, who studies Indian art at the National Gallery, Prague.

KOPP, H. A modern Indologist, who has pub. *Index to Samantapāsādikā* (1977).

KORĀN. See *Śri Guṇḍe Rāo Harkare.*

KOSĀMBĪ, D.D. (1876-1947). A modern scholar, who along with V.V. Gokhale ed. *Subhāshita-ratnakośa*, which has been pub. in the Harvard Oriental Series. See *Woods.* Kosāmbī has also produced a standard ed. of the *Śatakatraya* of Bhartṛihari as also an Eng. tr. of *Avimāraka* (with J.L. Masson); he wrote also *Introduction to History.* He has laid the foundation of Pali studies in India; his scholarly activities in Calcutta, Poona, Ahmedabad, Benares are reflected in the series of pub. in Marathi, called *Dharmānanda Smāraka Sāhitya* (Bombay, 1949 ff.).

KOSKENNIEMI, SEPPO. A Finnish Indologist, who, along with Asko Parpola and Simo Parpola, has made an extensive study of the Indus Script (Helsinki, 1973).

KOTSCHETOW, A.N. A Russian scholar whose chief study is 'Die buddhistische Forschung in der USSR' (*Buddhist Yearly*, Halle 1967).

KOTSHERGINA, V.A. A modern Russian Indologist, whose Sanskrit-Russian dictionary is coming out soon.

KRACHKOVSKY. A Russian scholar, who pub. the Russian tr. prepared by V.R. Rosen of the Arabic version of the legend of the Balauhar and the Buddhasaf, under the title *Povesti o Barlaame i Iosafe* (Moskva-Leningrad, 1947).

KRAMADĪŚVARA (fl. 12th or 13th cent.). A grammarian and author of the Sanskrit grammar *Saṅkshiptasāra* (q.v.), the eighth and the last chapter of which is devoted to the treatment of Prakrit grammar. He was the founder of the Jaumara school of grammar and his *Saṅkshiptasāra* was revised by Mahārājadhirāja Jumaranandī, the most celebrated writer of the Jaumara school. Kramadīśvara was son of Chakrapāṇi and grandson of Śrīpati and was a native of West Bengal; he was styled *Vādīndra-chakra-chūḍāmaṇi.*

KRAMRISCH, STELLA. A well-known Indologist whose chief works are: *Indian Sculpture* (Calcutta, 1933), *A Survey of Painting in Deccan* (1937), *Hindu Temples* (2 Vols., 1947), *The Art of India* (London, 1954), *Indian Sculpture* (1960: describing the whole collection in the University of Pennsylvania Museum) and *The Art of India Through the Ages*: she also possesses privately a rare and choice collection of pieces of stone, bronze and paintings.

KRĀNTI-VĪRANAM-ADBHUTAKATHĀḤ. A Sanskrit work in prose, which deals with the exploits of the heroes of 1857 freedom struggle: the work was pub. in *Madhuravāṇī* (Dhārwār).

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KRAUSE, C. A modern Indologist, whose chief work is *Ancient Jaina Hymns* (Ujjain, 1952).

KRETCHMER, P. A modern Indologist, who, on the basis of the *Mitanni* records thinks that *Mitanni* must have been the seat of *Ur-Indians*, and that several things must have been borrowed by them from the Hittites, and the Mitannians; Kretchmer considers in his works Indra and Varuṇa as the development of gods of the Ur-Indians; his works in German are: *Zum Urserung des Gottes Indra* and *Indra und der Hetitische Gott Inaras*.

KRICK. A modern Austrian Indologist, who is working at a project of studying and editing Ṛichakas of the Kaṭha school.

KṚIPĀRĀMA (fl. 18th cent.). A Sanskrit author of *Navya-dharma-pradīpa*, a work on Dharmaśāstra.

KṚISHI-PARĀŚARA. A unique Sanskrit work on agriculture, ascribed to the sage Parāśara; the work is also called *Kṛishi-saṅgraha*, *Kṛishi-paddhati or Kṛishi-tantra*. It is perhaps the only work of its nature.

KṚISHṆABHAṬṬA. A Sanskrit poet, whose *Īśvara-vilāsa-mahākāvya* is a historically interesting poem dealing with the life of Sawai Iśvarasiṁha of Jaipur (*r.* 1723-52).

KRISHNABHAṬṬA ARDE (fl. 18th cent.). A Sanskrit author of *Gadādharīkarṇikā*, a work on Nyāya philosophy.

KṚISHṆA CHAITANYA. A modern Sanskrit scholar, whose chief works are : *Sanskrit Poetics* (Bombay, 1965), *A New History of Sanskrit Literature* (comprehensive as well as critical, 1962), *A Profile of Indian Culture* and *The Mahabharata : A Literary Study*.

KṚISHṆACHANDRA TARKĀLAṄKĀRA (fl. 18th cent. A.D.). A Sanskrit poet and author of *Chandradūta*, a poem on the model of *Meghadūta* (q.v.).

KṚISHṆA-CHARITA. See *Agastya*.

KṚISHṆACHITTĀCHĀRYA. A Sanskrit scholar, whose *Brahma-vijñāna-bhāskara* (Jamnagar, 1976-77) is a work on Kṛishṇa-bhakti according to the Nimbārka school.

KṚISHNA DĀSA KAVIRĀJA (fl. 17th cent.). A Sanskrit poet, whose *Govinda-līlāmṛita* describes the life of Kṛishṇa and the legend of Rādhā.

KṚISHṆADATTA (fl. middle 18th cent.). A Sanskrit poet-dramatist of Mithilā, son of Sadārāma and Ānandadevi and author of *Rādhā-rahasya* (a poem in 22 long cantos, depicting the amours of Rādhā and Kṛishṇa), *Gīta-gaṇapati* (a poem imitating *Gīta-govinda*), *Kuvalayāśvīyam* (a seven-act drama depicting the love of Kuvalayāśva and Madālasā), *Purañjana-vijayam*, also known as *Purañjana-charita* (based on the *Purañjana-upākhyāna* of the *Bhāgavata*) and *Sāndrakutūhalam*, a farce.

KṚISHṆADEVARĀYA (*r.* 1509-29). A Sanskrit dramatist, who was son of Narasa and Nāgāmbā and brother of Vīranarasiṁha, of the Tuluva dynasty of Vijayanagar. He ascended the throne in succession to his brother and left behind a name in Indian history. He was a fine sportsman, graceful artist and versatile scholar. All South India was under his sway and under him were his feudatory chiefs, dispersed throughout his territories. Of his military exploits in wars against Ādilshāh, there are glorious accounts in contemporary chronicles. A great patron of art and literature, he was a great writer in Telugu and Sanskrit. His Sanskrit works are: *Jāmbuvatī-kalyāṇa* (a five-act drama on the

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story of Kṛishṇa's recovery of Syamantaka jewel, his victory over Jāmbuvant, and his marriage with the latter's daughter, Jāmbuvatī) and *Ushā-pariṇaya* (a drama on Ushā-Aniruddha episode). Other works mentioned in his Telugu poems are: *Madālasā-charitra*, *Satyavadhū-sāntvanā*, *Sakala-kathāsāra-saṅgraha*, *Rasamañjarī* (perhaps by a poet of his court) and *Jñāna-chintāmaṇi*.

KṚISHṆADHVARIN (fl. 17th cent.). A Sanskrit poet and author of *Naishadha-pārijāta*, a poem dealing at one and the same time with the stories of Nala and Pārijāta-haraṇa; his *Raghunatha-bhūpālīya* is on poetics, with illustrations in praise of his patron.

KṚISHṆAKĀNTA VIDYĀVĀGĪŚA (fl. 18th cent.). A Sanskrit author of *Nyāya-ratnāvalī*, *Upamāna-chintāmaṇi-tīkā* and *Śabda-śakti-prakāśikā-tīkā*, works on Nyāya philosophy.

KṚISHṆA-KARṆĀMṚITA. A Sanskrit poem by Kṛishṇa-līlāśuka or Bilvamaṅgala (q.v.), which is a collection of devotional lyric stanzas in praise of Kṛishṇa. It exists in two recensions: the southern and western in three sections of more than 100 verses in each and the Bengal recension in one section with 112 verses.

KṚISHṆĀ KAUR. A Sanskrit poetess, whose *Śrayaṅka-kāvya* (Lahore, 1935) deals with the early history of Sikhs. It is a long poem consisting of 16 cantos.

KṚISHṆA KAVI (fl. 15th cent.). A Sanskrit poet of Kerala, whose *Bhārata-charita* in 12 cantos deals with the well-known story of Śakuntalā. He has introduced a few innovations like a magic mirror, through which the hero can see any object in any part of the world and also make himself seen by anyone he wants. This acts as substitute for Kālidāsa's signet ring and it is through this that Dushyanta and Śakuntalā come to know each other.

KṚISHṆA KUMĀR (1925-). A modern Sanskrit scholar, whose chief works are a study in Hindi of Ambikādatta Vyāsa, histories in Hindi of Vaidika-sāhitya and of Alaṅkāra-śāstra and ed. of some Sanskrit works; his latest pub. in Sanskrit is *Udayana-charita* (1981).

KṚISHṆA KUMĀR DHAWAN. A modern Sanskrit scholar, whose chief work in Hindi is: *Upanishadoṅ meṅ kāvya-tattva* (poetic element in the Upanishads).

KṚISHNA LĀL (1933-). A Sanskrit scholar, who is Professor in the Department of Sanskrit, Delhi University. His chief works are : *Śiñjārava* (1966), *Urvīsvana* (both collections of his original Sanskrit poems), *Śatadala* (a centum of free verses), *Chamatkāraḥ* (a collection of nine Sanskrit *Rūpakas*; 1985), *Anantamārga* (Sanskrit short stories), *Vandanā* (a comm. in Hindi on 45 Vedic *mantras*; 1985), some essays in Sanskrit, *Gṛihyamantra aur Unakā Viniyoga* (Hindi, research), *Vaidikasaṅgraha* (an anthology of Vedic hymns with critical notes), and a Survey of Vedic Studies in Hindi.

KṚISHṆA LĪLĀ. A Sanskrit poem by Madana (q.v.), composed in 1624.

It describes Kṛishṇa's separation from the Gopīs in 84 stanzas in yamaka style of *Samasyā-pūrṇa* type, taking one foot from *Ghaṭakarpara* (q.v.) in each stanza.

KṚISHṆA LĪLĀŚUKA. See *Līlāśuka*.

KṚISHṆAMBHAṬṬA, S. A modern Sanskrit poet, whose chief work, *Gāndhī-saptaka* was pub. in the *Amṛitavāṇi* (1945), Bangalore.

KṚISHṆAMACHARIAR, M. A modern

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Sanskrit scholar, whose monumental work *History of Classical Sanskrit Literature* (Madras, 1937) is an exhaustive work, surveying classical Sanskrit literature upto 1937.

KṚISHṆAMACHARLU, C.R. A modern scholar, whose chief work is *The Cradle of Indian History* (Adyar, 1947).

KṚISHNAMĀCHĀRYA (b. 1839). A Sanskrit writer, who hailed from Hosadurga in Chitradurga district of Karnataka. He was educated at Parakāla Mutt in Mysore, of which he became the Head in 1885. His best known work is *Parakāla-guru-vijaya*, a *Champū* named after his Guru. His works are more than 50 in number, among which are 10 works in the *Champū* style, a work each on astrology, grammar and rhetorics, three plays and a few works on Viśishṭādvaita philosophy. He was also the author of devotional panegyrics.

KṚISHṆAMACHĀRYA, R. (1869-1924). A Sanskrit writer, editor of *Sahṛidayā*, Śrīraṅgam and author of two monographs: *Raghuvaṁśa-vimarśa* (1908) and *Meghasandeśa-vimarśa* (1915; both literary criticisms); his critiques on Kālidāsa's poems are unique and well-known. He also pub. *Vasantikā-svapna* (Kumbhakoṇam, 1892), a rendering into Sanskrit of *A Midsummer Night's Dream*. Among his prose pieces are *Pātivratya*, *Pāṇigrahaṇa* and *Varuruchi*. His *Suśīlā* is a romance inculcating social morals on the standards of Hindu ethics.

KṚISHṆAMACHĀRYA, R.V. (b. *c.* 1874). A Sanskrit writer, who was in the Government College, Kumbhakoṇam. Editor of *Sahṛidayā*, Śrīraṅgam, he wrote comms. on *Vāsavadattā*, *Priyadarśikā*, *Ratnāvalī*, and on others, of which his comm. on *Vāsavadattā* has evoked much praise. He wrote Introductions to the Vāṇi Vilāsa editions of *Meghasandeśa*, *Kāvyālaṅkāra-sūtravṛitti*, etc. and epitomised many others: *Kādambarī*, *Harsha-charita* and *Tilaka-mañjarī*. Besides several works on grammar and logic, he prepared anthologies, composed rhetorical works, glosses on many works and wrote poems. His *Vāṇi-vilāpa* (Kumbhakoṇam, 1926) is a poem on the lamentable condition of the Sanskrit muse.

KṚISHṆAMAṆI TRIPĀṬHĪ. A modern Sanskrit scholar, whose chief work is *Purāṇa-paryālochana* (2 Pts.); this collects together the 'Pañchalakshaṇa' from all the Purāṇas.

KṚISHṆAMIŚRA (fl. 11th cent.). A Sanskrit dramatist and author of the celebrated *Prabodha-chandrodaya* (q.v.), the earliest known allegorical drama. An ascetic of the Haṁsa order, he was a follower of Śaṅkara and missionary for the propagation of Advaita doctrines. With the apparent exterior of erotic ideas, it dramatises the supreme truth of Advaita Vedānta and ridicules the tenets of other schools of philosophy; the characters are personifications of abstractions. The prologue to the play mentions the victories of king Kīrtivarman of the Chandella dynasty and his general Gopāla over the armies of Chedi king Karṇadeva; Kīrtivarman ruled between 1049 and 1100 and his victory over Karṇadeva was about 1065. The play was written at the instance of Gopāla.

KṚISHṆAMOORTHY, K. (1923-). A Sanskrit scholar, whose chief works are critical editions of unpublished Sanskrit literary works : *Yaśodhara-charita* by Vādirāja, *Subhāshita-sudhānidhi* by Sāyaṇa and Eng. tr. with ed. of *Dhvanyāloka* and *Vakroktijīvita*. His other works in English are : *Dhvanyāloka and its Critics* (1968), *Essays in Sanskrit Criticism* (1964) and *Studies in Indian Aesthetics and Criticism* (1979). He also wrote two monographs on Kālidāsa and Bāṇabhaṭṭa.

KṚISHNAMŪRTI (fl. 19th cent.). A Sanskrit

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poet, who composed only one verse in *Anushṭup* metre called *Kaṅkaṇa-bandha-rāmāyaṇa*, which conveys 64 meanings if read in a particular order. These meanings had to be explained by the poet himself.

KṚISHṆAMŪRTI, G. A Bezwāḍā lawyer, who tr. into Sanskrit the Constitution of Free India, as passed by the Constituent Assembly upto 8-1-1949.

KṚISHṆAMŪRTI ŚĀSTRĪ, K.S. A modern Sanskrit poet, whose chief works are: *Prakṛiti Vilāsa* (Madurai, 1950; including several descriptions of Nature) and an elaborate poem on Mahātmā Gāndhī, entitled *Bhārata-bhāgya-viparyaya* (serially published in the *Madhurvāṇi*, Dharwar).

KṚISHṆAMŪRTI ŚĀSTRĪ, K.V. A modern Sanskrit poet of Poona in whose *Śunakadūta* (1956), a thief in jail pleads with a dog to go as a messenger to his beloved; he also composed *Matkunāshṭaka*; eight verses on the bug.

KṚISHṆAN NAIR, P.V. A modern Sanskrit writer, who rendered into Sanskrit the *Rubāiyat* of Omar Khayyam under the title *Madirotsava* (Trichur, 1945).

KṚISHṆĀNANDA (fl. 13th cent.). A Sanskrit poet, whose *Sahṛidayānanda* in 15 cantos treats of the story of Nala-Damayantī.

KṚISHṆĀNANDA ĀGAMAVĀGĪŚA. A native of Navadvīpa in Bengal, who flourished some time after 1577. He is the author of the celebrated *Tantra-sāra* (q.v.), a digest on Tantra. He is the greatest figure in the history of the Tantra literature of Bengal and his work is considered as an authority in the whole of northern India.

KRISHNA PRASADA ŚARMĀ GHIMIRE. A Sanskrit poet of Kathmandu, Nepal, whose *Śrīrāma-vilāpa* (1983) is a short poem, divided into two sections containing 81 and 89 verses respectively. This charming poem deals with the lamentations of Rāma on his separation from Sītā in the forest.

KṚISHṆAN TAMPY, V. (1890-1938). A Sanskrit dramatist of Kerala, who was Principal of Sanskrit College, Trivandrum. His three plays in Sanskrit (*Pratikriyā*, *Vanajyotsnā*, *Dharmasya-sūkshmāgati*), pub. from Trivandrum in 1924 take historical romantic themes of Rājpūt-Muslim times. These plays of contemporary and social interest are expressive of new trends in theme and form. See *Unni, N.P.*

KṚISHṆARĀMA (fl. 1900). A Sanskrit poet of Jaipur, whose chief works are: *Jayapura-vilāsa*, *Kachchhavaṁśa* (both on the greatness of the rulers of Jaipur), *Sāra-śataka* (a poetic epitome of several important Sanskrit works), *Palandu-śataka* (a century of verses on Onion) and *Chhandaśchatāmardana* (on metrics).

KṚISHNA RAO, M.N.V. A modern scholar, whose chief work is : *Indus Script Deciphered.*

KṚISHNA RAO, C.R. A modern scholar, whose chief work is *Śrī-Mādhva: Life and Teachings*, pub. from Madras.

KṚISHNA ŚARMĀ, E.R. A Sanskrit scholar, who has edited the catalogue (2 vols., 1976-77) of the collection of palf-leaf MSS. numbering about 3,000 presented to the Adyar Library, Madras by Shantiniketan.

KṚISHNA ŚĀSTRY, HOSAKOTE (1877-1928). Editor of *Epigraphia Indica*, he was expert in Numismatics also. He also authored a book on the images of deities in South India.

KṚISHNAN UNNI, N.D. A modern Sanskrit

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writer, who has rendered into chaste Sanskrit the *Jñānappana*, a classical Malayalam philosophical poem of the 16th cent. poet, Pñnthanam. He has also tr. into Sanskrit two important Malayalam works : *Harināma-kīrtanam* ascribed to Tunchat Ezuttachhan and *Ātmopadeśa-śataka* of Śrī Nārāyaṇa Guru.

KṚISHṆA VALLABHĀCHĀRYA. A modern scholar, whose chief work *Tattvaprabhāvali* is on the Swami Nārāyaṇa School.

KṚISHṆA VARIER, A.V. A Sanskrit author of *Mālā* (Trichur, 1949) on the Mahārājā of Cochin, who was a distinguished Sanskrit scholar.

KṚISHNA WARRIER, A.G. A modern Sanskrit scholar of Kerala, whose chief works are : *God in Advaita* and *Keralīya-Sanskrit-sāhitya-darpaṇa* (The Mirror of Sanskrit Literature of Kerala) which makes a brief survey of the *stotra* literature in Kerala.

KṚISHNAYYA, V. A Sanskrit scholar, who ed. the *Ṛigveda* with a Canarese tr. (1913-15).

KṚITYA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), which deals with auspicious times for the performance of religious ceremonies and sacraments.

KṚITYA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which deals with festivals celebrated during the year.

KṚITYA-KALPATARU. An extensive Smṛiti digest by Lakshmīdhara (q.v.), divided into 14 Kāṇḍas and was probably composed in the first quarter of the 12th century.

The work occupies a unique position among digests and exercised considerable influence over the early Smṛiti writers of Mithilā, Bengal, and Northern and Western India. Composed according to a well-conceived plan, no other digest attempts such a logical and comprehensive presentation of the Smṛiti material.

The fourteen Kāṇḍas are: (1) Brahmachāri (duties of the boy upto the end of his studentship); (2) Gṛihastha (duties of a householder); (3) Āhnika (on daily ritual); (4) Śrāddha (on offerings to the manes); (5) Dāna (encyclopaedic treatment of gifts); (6) Pratishṭhā (consecration of images); (7) Pūjā (on worship); (8) Tīrtha (on pilgrimage to holy places); (9) Vrata (on vasious vows); (10) Śuddhi (on purificatory rites); (11) Rājadharma (on duties of kings); (12) Vyavahāra (civil law and procedure); (13) Śānti (on attaining peace of mind), and (14) Vīramitrodaya (dealing with *moksha*).

KṚITYA-RATNĀKARA. A voluminous Sanskrit Smṛiti digest in 22 chapters or *Taraṅgas* by Chaṇḍeśvara (q.v.), which forms part of his *Smṛiti-ratnākara* (q.v.). The work deals with the performance of Vratas.

KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti work of Govindānanda (q.v.), mentioned in the *Āhnika-tattva* of Raghunandana (q.v.); its incomplete manuscript is available.

KROHN, SVEN ILMARI (1903-). An eminent Finnish Indologist, who was Professor of Philosophy, Turun Ylipopistor (1966-70). He is Emeritus Professor of Philosophy at the University of Turku. His chief works are : *Der Logishce Empirismus* (vol. I, 1949, vol. II, 1950), *Definitionsfrage und Wirklichkeitsfrage* (1953), "The Problem of the Validity of Values" (1954), *Die Normative Wertethik* (1958), *Totuus, arvo ja ihminen* (Truth, Value and Man ; 1967), *Ihmtnen, luonto ja logos* (Man, Nature and Logos ; 1981) and articles on Indian philosophy among others : "The Problem of Reality in the Upanishads, Buddhist Philosophy" (1952), "Śaṅkaran Advaita-vedānta" (1964), "Main Schools of Indian Philosophy" (1966), "Radhakrishnan" (1966) and "Arkseliajan" (1976). All his

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works and articles have been written in Finnish. For *World Perspectives on Swami Dayananda Saraswati* (ed. Ganga Ram Garg), he wrote : "Jivatman in the Context of Dayananda".

KROM, N.J. (1883-1945). A Dutch Indologist, who revealed Indian cultural achievements in Indonesia; his works are : *Archaeological Description of Barabudur* (2 Vols., The Hague, 1927), *Inleiding Tot de Hindoe Javaansche Kunst* (revised 3 Vols., 1923) and *The Life of Buddha on the Stupa of Barabudur* (The Hague, 1926).

KSHAMĀDHARA SIMHA SARMĀ. A Sanskrit poet, whose *Surata-charitam* (1967) deals with the life of a Puranic character.

KSHAMĀ RĀO, MRS. (1890-1953). A Sanskrit poetess, whose works on Mahātmā Gandhi are : *Satyāgraha-gītā* (Paris, 1932), *Uttara-satyāgraha-gītā* (1949), and poems on Jñāneśvara, Tukārāma, Rāmadāsa, and Mīrā (*Mīrā-laharī*), describing their lives (1944-53). *Śaṅkara-jīvanākhyāna* (Bombay, 1939) is a verse biography of her father, the distinguished Sanskrit research scholar Śaṅkara Pāṇḍuraṅga Paṇḍita. *Kathā Pañchaka* (1933) in Anushṭubh verses, is a collection of five stories; originally written in English and then tr. by her into Sanskrit, her themes are social reform, child-marriage, early widowhood, etc. Her stories are written in the modern western technique, yet are based on Indian life and the problems of the day. She also wrote essays, e.g., 'Vichitra Parishad Yātrā' (Journey to a Curious Assembly), which are noted for their forceful language and practical outlook. The *Kathāmuktāvali* (Bombay, 1954) is a collection of 15 stories of hers, pub. after her death; her *Grāmajyoti* presents three stories of Gujarat villages during civil disobedience days. She wrote also some social reform plays, e.g., *Bāla-vidhavā* (pub. 1955; in three Acts on the young widow) and *Katuvdaipāka* (pub. 1955) on the sacrifice during Satyāgraha days.

KSHAṆABHAṄGA-SIDDHI. A Sanskrit work on Nyāya philosophy by the Buddhist philosopher Ratnakīrti (q.v.), which, as the title indicates, seems to establish the momentariness of things.

KSHATRACHŪḌĀMAṆI. A Sanskrit poem by the Jain poet Oḍeyadeva (q.v.), which treats of the *Uttarapurāṇa* legend of Jīvandhara in 11 chapters, mostly in Śloka metre. The poem is said to be, in most places, a Sanskrit rendering of the Tamil work, *Jīvakachintāmaṇi.*

KSHEMAKARANA DĀSA TRIVEDĪ (1848-1939). A Vedic scholar, who was born at the village Shahpur in the Aligarh district of Uttar Pradesh. His chief works are the Hindi trs. of *Atharvaveda* (1912-21) and of *Gopathabrāhmana* (1924).

KSHEMAṄKARA (fl. early 14th cent.). A Sanskrit author of the Jaina recension of *Siṁhāsana-dvātriṁśikā* (q.v.), which is a prose version, with verses at the beginning and end.

KSHEMARĀJA (fl. 11th cent.). A Kashmirian Sanskrit writer, pupil of Abhinavagupta and author of *Pratyabhijñā-hṛidaya*, a comm. on the *Śiva-sūtra* of Vasugupta. See *Spanda-kārikā.*

KSHEMENDRA (surnamed Vyāsadāsa; fl. 11th cent.). A Sanskrit poet, son of Prakāśendra and grandson of Sindhu. He was a polymath and a court-poet of king Ananta of Kashmir, but his literary activity extended also to the period of Kalaśa, son and successor of Ananta. He composed the *Bhārata-mañjarī* and *Rāmāyaṇa-mañjarī* (qq.v.; epitomes of the *Mahābhārata* and *Rāmāyaṇa*), *Padya-Kādambarī* (metrical rendering of Bāṇa's

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Kādambarī). His *Daśāvatāra-charita* (q.v.) describes the ten incarnations of Vishṇu, while *Chitrabhārata*, no longer extant, is a drama. His *Bṛihatkathā-mañjarī* (q.v.) is a metrical version of the *Bṛihatkathā*. His two works on poetics are the *Kavi-kaṇṭhābharaṇa* and the *Auchitya-vichāra-charchā* (qq.v.; the latter being more well-known). His work on prosody is called *Suvṛitta-tilaka* (q.v.), while *Chaturvarga-saṅgraha* (q.v.) is a poetical work in four chapters. Among his satirical and didactic works, the noteworthy ones are: *Kalā-vilāsa*, *Deśopadeśa*, *Samaya-mātṛikā*, *Sevya-sevakopadeśa*, *Avadāna-kalpa-latā*, *Naramamālā*, *Darpa-dalana* and *Chāru-charyā* (qq.v.). Several works of his, referred to in his works, have not yet been discovered.

KSHEMENDRA (fl. probably 16th cent.). A Sanskrit author of a comm. on the *Sārasvata* (q.v.) vyākaraṇa.

KSHEMĪSVARA. A Sanskrit dramatist and author of the *Chaṇḍakauśika* and the *Naishadhānanda* (qq.v.). According to a verse in the Prologue, the *Chaṇḍakauśika* was composed under king Mahipāla, who is sometimes identified with Mahipāla of Bengal, but who in reality was Mahīpāla Bhuvanaikamalla of Kānyakubja (9th-10th cent.). The dramatist's grandfather also was a learned man.

KSHETRESHCHANDRA CHATTOPĀDHYĀYA. A modern Vedic scholar, whose chief works are pub. under different titles, of which the first one is entitled *Studies in Vedic and Indo-Iranian Religion and Literature*. Subsequently, two Volumes appeared, the 1st Volume relating to Vedic Religion and Vedic History and the 2nd dealing with Vedic Chronology and Indo-Iranian Studies; both these vols. are ed. by Vidya Niwas Miśra. Chattopādhyāya holds that the *Ṛigveda* contains material from the oldest to the latest Vedic period and that Indra was originally only a god of war and victory. He discussed also a number of Vedic words. On the basis of Vedic, epic and Purāṇic texts, Chattopādhyāya has shown that Vedic orthodoxy looked upon suicide with abhorrence, which was considered meritorious by non-Vedic ascetics. Later on, Vedic orthodoxy compromised with the common culture of the land and approved of the religious suicide at Prayāg.

KSHETRA-TATTVA-DĪPIKĀ. A Sanskrit work on geometry, written in 1823 by Ilattur Ramasvāmī Śāstrī.

KSHETRA-TATTVA-DĪPIKĀ. Name of a similar work (1828) by Yogadhyāna Miśra

KSHĪRASVĀMIN. Author of the oldest and most important Sanskrit comm. *Amarakośodghāṭana* on the *Amara-kośa* (q.v.). A native of Central India, he appears to have flourished in the second half of the 11th cent., but according to some, he was son of Īśvarasvāmin and flourished in Kashmir in the 8th century. He is the author of *Dhātuvṛitti*, a comm. on *Pāṇinīya Dhātupāṭha* as also appears to have commented on a few other grammatical works; *Avyayavṛitti*, *Nipātāvyayopasarga* and *Kshīra-taraṅgiṇī* (a sort of comm. on *Dhātūpāṭha* of *Pāṇini*) are also attributed to him.

KUBER NĀTH SUKUL. A modern Sanskrit scholar, who is known for his work : *Vārāṇasi Vaibhava* (1977; a work in Hindi on the glory of Kashi.)

KUBEROPĀDHYĀYA (fl. 18th cent.). A Sanskrit author of *Dattaka-chandrikā*, a work on Dharmaśāstra.

KUHN, ADALBERT (1812-89). A German Indologist, whose chief works are: *Zur ältesten Geschichte der-Indo-germanischen Völker*

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(1845), *Die Herabkunft des Feuers und des Gottertranks* (Gutersloh, 1859; tracing among the various Indo-European peoples, of a common pantheon of gods and on common mythology), *Mythologische Studien* (2 Vols., Gutersloh, 1886-1912). Kuhn believes that as the Indo-European peoples had a common language, they also had not a few religious and mythological concepts (as also customs and manners) in common. He seems to think of the Vedic mythology not as an 'Indian' mythology, but merely as an aspect of the boundless Indo-European mythology. All that the Vedas do for him is to provide materials for comparison.

KUHN, ERNST (1846-1920). A German Indologist, who was son of Adalbert Kuhn (q.v.). Ernst Kuhn was Professor of Indology at Muenchen. He specialized in linguistics and took an interest in Buddhist and Christian legends. In 1875, he published *Beitraege zur Pali Grammatik* (Contributions to Pali Grammar), which was considered a standard work for several decades. In 1893, he brought out (in German) "Barlaam and Josaph. A Study in Bibliography and Literary History", in which he discussed the relationship between Buddhist and Christian legends and compared versions with each other, to show how legends were taken over by Western tradition. He contributed many articles to the "Journal for Comparative Linguistics", which his father had edited for many years. Among the articles are the oldest Aryan vocabulary in Singhalese, origin and language of the trans-gangetic peoples and contributions to the linguistics of Further India.

KUIPER, F.B.J. A Dutch Indologist, whose chief work is *Proto-Munda Words in Sanskrit* (1948); he specialises in Vedic linguistics and Vedic and Iranian comparative studies. He is at present working on a structural interpretation of Vedic mythology.

KUKKOKA. See *Rati-rahasya.*

KULACHŪḌĀMAṆI. A celebrated Sanskrit Tantric work of the Kaulas, in which Devī proclaims doctrines and Śiva listens as a pupil.

KULĀRṆAVA-TANTRA. A principal Sanskrit Tantric work in 17 chapters and consisting of over 2000 verses. Probably composed before 1000, it teaches that there are six forms of conduct (*ācāra*), which are only an introduction to *Kulāchāra* and that release from suffering and attainment of the highest salvation can only be achieved through *Kulāchāra* or *Kula-dharma.* The work belongs to the Kaulas, the most advanced of the Śāktas.

KULAŚEKHARA (fl. *c.* 925). A Sanskrit poet and author of the *Mukundamālā* (q.v.), a hymn in honour of Vishṇu. The author very probably is different from the patron of Vāsudeva (q.v.), the author of the *Yudhishṭhira-vijaya.*

KULAŚEKHARA. A Sanskrit dramatist and a king of Kerala, whom De places between the first half of the 10th and first half of the 12th centuries. He composed the *Tapatī-saṁvaraṇa* (a drama dealing in 6 Acts with the legend of Kaurava king Saṁvaraṇa and Tapatī, the daughter of the Sun-god) and *Subhadrā-dhanañjaya* (a drama in 5 Acts dealing with the marriage of Arjuna and Subhadrā).

KULKARNI, C.M. A Sanskrit scholar, who has ed. *Rājavyavahāra-kośa* (Bombay, 1976-77), a Persian-Sanskrit dictionary compiled by Dhundhirāja Vyāsa at the instance of Śivājī.

KULKARṆĪ, DIGAMBARA MAHĀDEVA. A modern Sanskrit poet, whose chief work *Dhārāyaśo-dhārāḥ* (Satara, 1952) is a poem on the glories of the capital of Bhoja, which

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was one of the cultural centres of ancient India.

KULKARNI, V.M. A scholar, whose chief study is the Introduction to the second ed. of *Paümachariya* (Varanasi, 1962).

KULKE, HERMANN (1938-). A German Indologist, who ed. Hermann Goetz's *Studies in the History, Religion and Art of Classical and Mediaeval India* (1974); his other work is *Jagannātha-Kult und Gajapati-Königtum*, (Wiesbaden, 1978).

KULLŪKA BHAṬṬA (fl. between 1150 and 1300). Son of Divākara Bhaṭṭa, he was a native of Varendrī in Bengal and was the author in Sanskrit of *Manvartha-muktāvalī* (q.v.), the most famous of the comms. on the *Manu-smṛiti* (q.v.). Some scholars think that he also wrote *Smṛiti-sāgara*, a Smṛiti digest.

KUMĀRA. Same as Kārtikeyasvāmī (q.v.).

KUMĀRADĀSA. Also known as Kumārabhaṭṭa or Bhaṭṭakumāra, he was a Sanskrit poet, was a great admirer of Kālidāsa and very freely imitated him in manner as well as in general treatment of the subject. He was probably earlier than Māgha, who seems to echo a verse of his. According to a Ceylonese tradition, he was a king of Ceylon (*c.* 517-26); some scholars think that he flourished between *c.* 675 and 775. He is the author of the *Jānakī-haraṇa* (q.v.), a poem describing the story of the abduction of Sītā by Rāvaṇa. See *Swāmināthan, C.R.*

KUMĀRALĀTA (fl. probably 2nd cent.). A Sanskrit author of *Kalpanā-maṇḍitikā* (q.v.) or *Sūtrālaṅkāra*, which according to some, is the work of Aśvaghosha.

KUMĀRAPĀLA-CHARITA. A historical kāvya, dealing with the life of Chālukya king Kumārapāla of Anhilvāḍ (Anahilapāṭaka) including his encounter with Mallikārjuna. The poem is also entitled *Dvyāśraya-kāvya*, either because it is written both in Sanskrit (cantos i-xx) and Prakrit (cantos xxi-xxviii) or because the work, besides being a history, also serves the purpose of illustrating the rules of author's grammar: *Siddha-hemachandra-śabdānuśāsana*; there are several Apabhraṁśa verses in it. It gives an account of the rulers of Anhilvāḍ, bringing it down to the time of Kumārapāla and is valuable for the history of Chālukyas of Gujarat. The last two chapters of the work are written in various Prakrit dialects like Śaurasenī, Māgadhī, Paiśāchī and Apabhraṁśa. See *Hemachandra.*

KUMĀRAPĀLA-CHARITA. A Prakrit poem by Somaprabhāchārya (q.v.).

KUMĀRAPĀLA-PRATIBODHA. A Prakrit champū by Somaprabhāchārya (q.v.), written in 1185. Consisting of five sections called *Prastāva*, it enumerates various kings of the Chālukya dynasty and contains a dialogue between king Kumārapāla and his teacher Hemachandra on the precepts of Jainism which led to initiation of Kumārapāla to Jainism. Some parts of the work are written in Sanskrit and Apabhraṁśa; other titles of the work appear to be *Jinadharma-pratibodha* and *Hemakumāra-charitra.*

KUMĀRASAMBHAVA. A Sanskrit Mahākāvya by Kālidāsa (q.v.) in eight cantos, in which the finest gems of poetry are found.

It describes the circumstances that led to the birth of Kumāra who led the celestial forces and defeated the demon Tāraka. The poem begins with a brilliant piece of description of the Himālaya, the abode of Śiva; Śiva, sunk in deepest meditation, sits and on him with other maidens waits Umā (Pārvatī), born of the mountain-god himself, plucking

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flowers to offer to him, and fetching water and grass for his service. Canto ii shows us that oppressed by the demon Tāraka, the gods seek the aid of Brahmā, who directs them to bring about the marriage of Śiva and Pārvatī which will result in the birth of a son to kill the demon; Indra then seeks the aid of Kāma, god of love, to win Śiva's heart for Umā. Canto iii shows Kāmadeva ready and willing to effect the end desired if Spring will be his comrade as well as his own wife, Rati; Kāma approaches Śiva but the sight of Śiva quails his heart. But Umā with her friends appears, and Śiva is begged to hearken to their devotions; he feels himself strangely moved, and glancing sees Kāma on the point of discharging at him his deadly arrow; one fiery glance from the god's eye reduces him to ashes. Then follows (iv) the lament of Rati for her dead husband; she will not accept the consolation urged on her by Spring; instead she bids him heap the pyre so that she may follow him in death. But a voice from on high assures her of reunion with her husband when Śiva shall have relented and taken Umā to spouse. In sorrowful hope, Rati continues her life.

Despite her disappointment, Umā determines to perform severe asceticism until she wins her desire; as she is engaged in these acts, a hermit appears and questions her; from her sighs he learns that she loves, and from her maids who that lover is. He proceeds to depict in appalling colours the god of her desire, but she fiercely and bitterly rebukes his attacks; delighted he reveals himself as Śiva incarnate (vi). The Seven Seers themselves with Arundhatī come as wooers from Śiva to seek the maiden's hand (vi); the wedding follows, described with rich abundance of detail (vii). Then follows (viii) the description of the joys of the wedded pair.

It is held that owing to the criticism levelled against Kālidāsa for having described the pleasures of the divine pair, he did not write beyond the eighth canto. An attempt was made by a later writer, who found the title inadequate as applied to the eight cantos, and composed nine more cantos in continuation of the eight cantos. They tell of the god Agni's approach, first in dove shape, then in his proper person, to Śiva, begging his aid, as he prolongs for centuries the joys of dalliance. From the seed of Śiva, cast in the Ganges and shared by the six Kṛittikās, Kumāra or Kārtikeya is miraculously born. But the gods are in terror as the city of the gods is dismayed through Tāraka; Indra comes to demand help; Śiva grants his prayer and assigns Kumāra to the task. The great host of Tāraka is described in Canto xiv; then are described the portents which warn him not to go to war (xv). Blinded by pride he refuses; the demon bids his young opponent go back to his father and mother rather than fight, assails him with his whirlwinds and magic fire, until pierced to the heart by Kumāra he falls dead. Commentators like Mallinātha have commented only on the first eight cantos of the poem, and one of them has recorded the belief that the poem was left incomplete owing to the curse of Pārvatī whose anger was provoked by the descriptions in Canto viii.

The poet "has displayed considerable skill in delineating the main characters and the poem contains several passages of enchanting beauty, such as the Rati-vilāpa, the conversation between Umā and Śiva in the guise of a Jaṭila, the description of the Himālaya in Canto i, and of the sudden advent of spring in Canto iii. The poet, however, has exposed himself to criticism at the hands of rhetoricians like Ānandavardhana by indulging in what may be called sacrilegious description in the eighth Canto".—*HCIP III, 305-6.*

KUMĀRASAMBHAVA. A Sanskrit poem by Udbhaṭa (q.v.), which is extant only in illustrations quoted in his *Alaṅkāra-sāra-saṅgraha* (q.v.).

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KUMĀRA TĀTĀCHĀRYA. A Sanskrit writer of Tirupati, *rājaguru* of Raghunātha (*r.*1600-32) and his son, Vijayarāghava Nāyaka of Tanjore and author of *Pārijāta-haraṇa* (a drama in five Acts on bringing celestial flowers by Kṛishṇa from Indra's heaven).

KUMĀRA-VYĀKARAṆA (*Kaumāra-vyākaraṇa*). Another name of *Kātantra* (q.v.).

KUMĀRILA BHAṬṬA (fl. 7th cent.). A South Indian Sanskrit writer, founder of the Bhaṭṭa school of Mīmāṁsā and author of *Śloka-vārtika*, *Tantra-vārtika* and *Ṭupṭīkā* (qq.v.). All these works form his comm. on the *Śabara-bhāshya* of Jaimini's *Mīmāṁsā-sūtra* (q.v.). A great Mīmāṁsā philosopher and representative of Brahmanical orthodoxy, he attacked the Buddhist and Jainistic logicians, including the prominent teachers Samanta-bhadra and Akalaṅka (qq.v.) whilst Prabhā-chandra and Vidyānanda (qq.v.) defended their co-religionists against Kumārila.

KUMBHA (or Kumbhakarṇa). Ruler of Mewar at Chittorgarh (acc. 1433), whose chief works in Sanskrit are: *Saṅgīta-rāja* (q.v.) and *Rasika-priyā* (comm. on Jayadeva's *Gīta-govinda*; q.v.).

KUṆARAVĀḌAVA. An ancient Sanskrit grammarian referred to by Patañjali in his *Mahābhāshya* (q.v.).

KUNDAKANDA (fl. early centuries of the Christian era). The most celebrated of the Digambara Jaina authors, who belonged to Koṇḍakunda, a place in South India. His original name was Padmānandī, but he was called Kundakanda after the name of the place he lived. Other traditional names given to him are: Elāchārya, Vakragrīva, etc.; he was pupil of Bhadrabāhu. His *Pañchās-tikāya* and *Pravachana-sāra* are systematic compositions of Jaina ontology and epistemology; his *Samayasāra* (q.v.) is full of spiritual fervour. He is said to have written as many as 83 or 84 works called *Pāhudas* (*Prābhṛitas*) of which, *Shaṭprābhṛitas* is important. All these works have been composed in the Jaina Śaurasenī Prakrit and are in the usual Gāthā metre.

KUNDAMĀLĀ. A Sanskrit play in six Acts, dealing with the exile of Sītā, her discovery and reunion with Rāma; it appears to be of earlier than 5th cent. A.D. The play has been variously attributed to Dhiranāga (q.v.), Diṅnāga, Vīranāga, Ravināga and Nāgayya.

KUNDAN LAL SHARMĀ (d. 1983). A Sanskrit scholar of Muzaffarnagar (U.P.), who had a plan to publish a comprehensive history of Vaidika literature in Hindi. So far two works under this project have been published; these are *Kalpasūtra* (1981) and *Vedāṅga* (1983).

KUNHAN RĀJA, CHITTENJORE (d. 1963). A famous Sanskrit scholar, who was Director of the Adyar Library, Madras. His chief works are : *Survey of Sanskrit Literature* (comprehensive and critical; 1963), Sanskrit renderings of Rīmapāṇivāda's two Prakrit poems : *Kaṁsa-vadha* and *Ushāniruddham*, ed. of Rāmapāṇivāda's comm. on Vararuchi's Grammar (Adyar, 1946; jointly with K.R. Sharma), a study on *Kālidāsa*, *Indian Philosophy*, *Sanskrit Literature of Mohamed Dāra Shukoh* (1943), *Sāṅkhya-kārikā* (ed., 1963), *Kādambarī* (ed.), *Poet-Philosophers in the Ṛigveda* (1963), *Quintessence of the Ṛigveda* (1964), and *Asya Vāmasya Hymn* (a study of this Sūkta). He also ed. a comm. of Mādhva (different from V. Mādhava) on the *Ṛigveda*, as far as it has become available and ed. *Sāmveda* with the comms. of Mādhav and Bharatsvāmin (Adyar, 1941). His *Bhārata-rāshṭra-sanghaṭana* (1948) is a draft tr. in Sanskrit of some sections of the Constitution of free India.

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KUNHEN VARIER. See *Rāmavarmā-vijaya.*

KUÑJUNNI RĀJĀ, K. See *Rājā, K. Kuñjunni.*

KUÑÑIKKUṬṬAN TAMPURĀN (1865-1913). A Prince of Cranganore, he is famous as 'Kerala Vyāsa' since he tr. the whole text of the *Mahābhārata* into Malayalam in a short period. He is author of several Sanskrit dramas, stotras and lyrics of extraordinary charm. He wrote also in Sanskrit a biography of Śaṅkarāchārya.

KUNST, ARNOLD. A modern Polish Indologist, who has ed. Nāgārjuna's *Vigrahavyāvartanī* with the author's comm. (*Mélanges chinois et bouddhiques*, 9, 1951). On the problems of Indian logic, he has pub. *Probleme der buddhistischen Logik in der Darstellung des Tattvasaṅgraha* (1939).

KUNTALA or KUNTAKA (fl. latter half of the 10th cent.). A Kashmirian Sanskrit author and perhaps the mightiest of the critics of the Dhvani school of Ānandavardhana (q.v.). He is the founder of a new theory called *Vakrokti* (striking or charming mode of expression), which he held as the essence of poetry. His *Vakrokti-Jīvita* (q.v.) explaining his theory, is in four parts. Kuntaka quotes Ānandavardhana, Rudraṭa, and Rājaśekhara, and is himself quoted by Mahimabhaṭṭa.

KUPPUSWAMI, A. (1911-). A Sanskrit scholar of Tiruchirapalli, whose chief works are : *Bhagavatpāda Śaṅkarāchārya* (1972; a research biography in English), critical ed. of *Saundaryalaharī* of Śaṅkarāchārya (with 9 Sanskrit comms. and notes, 1976), "South Indian Mahāmahopādhyayas" (in Tamil; 1977), and ed. of *Bhagavat Gītā* (with the gist of commentaries; 1982, in English). He is Secretary of the Sanskrit Sahitya Parishad.

KUPPUSWAMI SASTRI, S. (b. 1880). A well-known Sanskrit scholar, whose chief works are : *Śrī Bhagavatpāda Śaṅkarāchārya*, a commentary on *Dhvanyāloka*, *Hindu Philosophy with Special Reference to the Nyāya Vaiśeshika Systems*, *Indian Epistemology*, *Methods and Material of Literary Criticism*, *The Prabhākara School of Karmamīmāṁsā*, *Indian Theism*, *The Philosophy and Exegetics of the Mīmāṁsā System*, *Highways and Byeways of Sanskrit Literary Criticism* and *Purāṇism in Indian Thought*. The Kuppuswami Sastri Research Institute, Madras is named after him.

KŪRMA-(KAURMA-) PURĀṆA. See *Purāṇa.*

KURRUKKAL, M.A. A Sanskrit writer of Kerala, who has tr. into Sanskrit Kumāran Āśan's Malayalam poem as *Chintāvishṭā Sītā* (1979).

KUSUMADEVA (fl. 13th cent.). A Sanskrit poet and author of the *Dṛishṭānta-śataka*, which derives its title from the fact that every stanza illustrates a particular maxim. The work is cited by Vallabhadeva in his *Subhāshitāvalī* (q.v.) and is simple and unpretentious.

KUSUMĀÑJALI. Same as *Nyāya-kusumāñjalī* (q.v.).

KUSUMA RAKSHMANI (Mrs.). A modern Thai Indologist, who has done her research on the Southern version of the *Tantropākhyāna.*

KŪṬADANTA-SUTTA. Fifth *Sutta* of *Dīghanikāya* (q.v.).

KUTTAMATHU KUNJAMPU KURUP (1856-1911). A Sanskrit writer, who in his *Indrasabhā* (Assembly of Indra), a *champu*, satirizes the life of the people in Modern Kerala. It is in the form of a discussion among Indra, Bāli, Nārada and Bṛihaspati

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in the celestial assembly.

KUṬṬANĪMATA. A Sanskrit poem by Dāmodaragupta (q.v.), which is erotic-comic and satiric. A highly interesting small didactic work, it is a sort of a manual for the guidance of the *hetaerae*. The book shows how a young girl should win gold for herself by the use of all the arts of flattery and feigned love, while preserving throughout a mere desire for wealth.

A courtesan in Benares, failing to attract lovers, seeks the advice of an experienced bawd. The latter instructs her to ensnare a rich young man and describes in detail the cunning act of winning love and gold. The work is full of stories in illustration and is a practical treatise in the art; the whole story of the *Ratnāvalī* is summed up here.

KUVALAYAMĀLĀ. A Prākṛit religious tale (*Dharmakathā*) in *champū* (778) by Uddyotanasūri (q.v.), also called Dākshiṇyachihna, pupil of Tattvāchārya. The principal Prākṛit employed in the work is the Māhārāshṭrī, but short and long passages, usually of a descriptive nature, are also found in Apabhraṁśa and even in Paiśāchī languages. The Gāthā is chiefly employed but Dvipadī, Dohā and Daṇḍaka metres are also used. The work takes its name from its heroine; an abridged version of this story in Sanskrit was made in the 14th cent. by Ratnaprabhasūri.

KUVALAYĀNANDA. A Sanskrit work on rhetorics by Appayya Dīkshita (q.v.). It bodily incorporates the Kārikās of Chap. V of Jayadeva's *Chandrāloka* (q.v.) and adds a running prose comm. by Appayya. It is, therefore, in a sense a comm. on the Arthālaṅkāra chapter of *Chandrāloka.*

KUVERA (fl. before 16th cent.). A Sanskrit writer, to whom is attributed *Dattaka-chandrikā* (q.v.).

KWELLA, PETER. A German Indologist, whose chief work is: *Flaussüberschreitungen im Ṛigveda* (Wiesbaden, 1973).

KYACHVĀ. King of Burma (15th cent.) and author of a Pali work *Sadda-bindu*, a grammatical treatise.

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LABER, J. An Indologist, whose chief work is ed. of Jayavallabha's *Vajjālagga* (q.v.; 1914), included in the Bibliotheca Indica.

LACHHAMIDHARA SHĀSTRĪ (d. 1954). A modern scholar, whose chief works are: *Home of the Aryas* and *Birth Place of Kālidāsa*.

LACOMBE, OLIVER. A French Indologist, whose chief works are on Vedānta, Viśishṭādvaita, Buddhism and a French tr. of *Brahma-sūtra*, with Viśishṭādvaita commentary (1938).

LACOTE, FELIX (1873-1925). A French Indologist, who ed. and tr. into French Buddhasvāmin's *Bṛihatkathā-śloka-saṅgraha* (Paris, 1908-29), which added a new dimension to the study of the famous *Bṛihatkathā*.

LAḌAHACHANDRA. A Sanskrit poet, whose elegant stanzas voicing forth the condition of the lover at various situations, are found in an anthology; his date is uncertain.

LADDU, S.D. A modern Sanskrit scholar, whose chief work is *Evolution of the Sanskrit Language from Pāṇini to Patañjali* (1974).

LADDU, T.K. An Indologist, who, in his dissertation *Prolegomena zu Trivikram's Prakrit Grammatik* (Halle, 1912), gives an analysis of Trivikrama's grammar, and proved his authorship of both the Sūtras and of the Vṛitti.

LADNER, M. (1890-1963). A German Indologist, whose chief works are: *Existence and Deliverance* and *Gotama Buddha*.

LAGADHA (fl. 900 B.C., 3rd cent. B.C. or 5th cent. A.D.). The first man to systematise astronomy and author of Sanskrit *Vedāṅga-jyotisha* (q.v.).

LAGHU-JĀTAKA. A Sanskrit work on the Horā section of astrology by Varāhamihira (q.v.).

LAGHU-ŚABDENDUŚEKHARA. A celebrated Sanskrit comm. by Nāgeśa on *Siddhānta-kaumudī* (q.v.), a grammatical work.

LAGHUSIDDHĀNTA-KAUMUDĪ. A Sanskrit grammatical work by Varadarāja (q.v.). Popularly called *Laghu-kaumudī*, it is a primer based on the *Siddhānta-kaumudī* (q.v.).

LAGHV-ASHANNĪTI. A Sanskrit work by Hemachandra (q.v.), which is only an abridged form of his big work in Prakrit. Written

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in a metrical form, it deals with such topics as war, punishments, law, and penances. In his treatment of law he generally follows the *Manu-smṛiti*; the work contains an interesting theory of the origin of *rājanīti*, which ascribes its creation to the mythical prophet-king Ṛishabha.

LAKHAMADEVA (Lakshmaṇadeva; fl. *c.* 1453). A Jaina Apabhraṁśa poet, who was son of Rayaṇa (Ratnadeva) and was born at Goṇanda in Malwā. He is the author of *Neminaha-chariu* (*Neminātha-charita*, q.v.), a poem in four cantos, describing the life of Neminātha, a Jaina Tīrthaṅkara.

LAKKHANA (LAKSHMANA; fl. 1218-56). A Jaina Apabhraṁśa poet, who lived at Rāyavaḍḍiya on the Yamunā (modern Raibhā near Firozābād in Agra district), which was also the residence of his patron, Kaṇha, the great minister of Āhavamalla of the Chauhāna family. Lakkhana was son of Sāhula and Jaitā of the Jāyasa (Jayaswal) family; he was the author of *Anuvaya-rayaṇa-paiu* (*Anuvratta-ratna-pradīpa*; 1256), a poem in 8 cantos, dealing with the religious vows of Jaina householders; the work throws light on Chauhāna rulers near Agra in the 13th century. His another work, *Jiṇadatta Chariu* (q.v.) or *Jinadatta Charita* was composed in 1218.

LAKSHAṆĀVALĪ. A Sanskrit work on Vaiśeshika philosophy by Udayana (q.v.).

LAKSHMAṆ SARŪP. A Vedic scholar, whose chief works are the ed. of *Ṛigārthadīpikā* of Venkaṭamādhava (4 Vols., Lahore, 1939; covering the first seven maṇḍals of the *Ṛigveda*), ed. and Eng. tr. of *Nirukta* and of *Nighaṇṭu*. Like Konow (q.v.), he is of the view that Vedic Indians must have destroyed the Indus Valley people about 3000 B.C., which must, therefore, be the date of a major portion of the *Ṛigveda*.

LAKSHMAṆA. See *Lakkhana*.

LAKSHMAṆA ĀCHĀRYA. See *Chaṇḍī-kucha pañchāśikā*.

LAKSHMAṆA BHĀSKARA (fl. *c.* 14th cent.). A Sanskrit author of *Mataṅga-bharata*, the major part of which deals with dancing.

LAKSHMAṆA DEŚIKA (fl. 11th cent.). Author of the Sanskrit *Śāradā-tilaka* (q.v.).

LAKSHMAṆA DEVA. See *Lakhamadeva*.

LAKSHMAṆA GAṆI. A Jaina Prakrit poet and author of a poem entitled *Supāsanāhachariya* in 8,000 Gāthās, composed in 1142; it contains 68 Apabhraṁśa verses. The work narrates the life of the 7th Tīrthaṅkara as also various stories to illustrate the vows of Jainism.

LAKSHMAṆA KAVI (fl. 11th cent.). A Sanskrit poet, who was son of Gaṅgādhara and Gaṅgāmbikā and lived in Sanagara village, probably in the Circars. He completed Bhoja's *Rāmāyaṇa-champū*, which extended only up to the Kishindhā-kāṇḍa. He wrote also *Bhārata-champū-tilaka*, on the story of the *Mahābhārata*; Lakshmaṇa's father wrote a champū *Madra-kanyāpariṇaya* and his grandfather, Dattātreya the *Dattātreya-champū*.

LAKSHMAṆA MĀNIKYADEVA. A Sanskrit poet and a patron of letters, who was ruler of Noakhali during the reign of Emperor Akbar (*r.* 1556-1605). Out of his several dramas, only two are available and these are : *Kuvalayāśva-charita* (on the love of Kuvalayāśva and Madālasā) and *Vikhyāta-vijaya* (in six Acts depicting the battle between Nakula and Kauravas).

LAKSHMAṆA ŚĀSTRĪ (fl. *c.* 1714-80). A Sanskrit author of *Guruvaṁśa-kāvya*, a mahā-

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kāvya on the life of Śaṅkarāchārya.

LAKSHMAṆA SHĀSTRI TELANG. A modern Sanskrit writer, whose *Supta-prabuddham* (pub. in *Sūryodaya*, 1967) in 410 verses is a rendering into Sanskrit from the Arabian Nights; his other Sanskrit work is *Sindhuvādavṛittam* (a novel).

LAKSHMAṆASENA. See *Adbhuta-sāgara*.

LAKSHMANA SŪRI (1859-1919). A Sanskrit poet of Rāmnad district of Tamilnadu, who was Professor of Sanskrit at the Pachiyappa College in Madras. *Kṛishṇa-līlāmṛita* is his Mahākāvya, while *Vipra-sandeśa* and *Mānava-sandeśa* are his smaller poems. The Delhi Durbar of George V provided him with the subject matter for the play *Delhi-Sāmrājya*. His drama *Pulastya-vadha* is based on the *Rāmāyaṇa*, while *Bhīshma-vijaya*, extollihe the ideal of virtue and discipline, as in the life of Bhīshma, the great Kaurava warrior, is a prose work. His play, *Ghoshāyātrā* in 4 Acts was staged in Madras in 1917. His *Bhārata-saṅgraha* and *Rāmāyaṇa-saṅgraha* are easy epitomes in prose of the *Mahābhārata* and *Rāmāyaṇa*.

LAKSHMĪ AMMAL, V.R. A Sanskrit poetess, whose *Bhāratagītā* (1950) deals with the glory of Mother India, her fall and her inspiring message to her children.

LAKSHMĪ DĀSA (fl. 14th cent.). A Jaina Sanskrit poet, whose *Śuka-sandeśa* lists the towns, temples, mountains and rivers between Rameshwaram and Guṇapura on the west coast.

LAKSHMIDHARA (fl. 12th cent.). A Sanskrit writer, also called Bhaṭṭa Lakshmīdhara, who was son of Bhaṭṭa Hṛidayadhara. He was well-read in Smṛitis, Purāṇas, Mīmāṁsā and all branches of Vedic learning and was a critical and conscientious compiler who evaluated his sources and selected the correct text. At the instance of Govindachandra, the Gahaḍavāla or Rathor emperor of Kanauj (A.D. 1114-56), he wrote *Kṛityakalpataru* (q.v.), a celebrated Smṛiti digest. He exercised great influence on the Smṛiti writers of Mithilā, Bengal and of northern India in general.

LAKSHMĪDHARA. Author in Sanskrit of *Advaita-makaranda* (q.v.); his date is uncertain.

LAKSHMĪDHARA. A Prakrit writer and author of a grammatical work *Shaḍ-bhāshā-chandrikā*; his date is uncertain.

LAKSHMĪNARASIṀHA SVĀMĪ, PARAVASTU. See *Chālukya-charita*.

LAKSHMĪNĀRĀYAṆA. A court-musician of Krishṇadevarāya of Vijayanagara (*r.* 1509-29) and author in Sanskrit of *Sangīta-sūryodaya*, which deals in five chapters with Tāla, Vṛitta, Svaragīta, Jāti and Prabandha.

LAKSHMĪNĀRĀYAṆA SHANBHOGUE (fl. 20th cent.). A Sanskrit writer, whose chief work *Rāshṭra-sabhāpati-gaurava* (Bombay, 1938) describes all the Congress Presidents, has a special poem on Subhas Bose, and commemorates the 1935 Jubilee Session of the Indian National Congress.

LAKSHMĪNĀTHA ŚĀSTRI (fl. early 20th cent.). A Sanskrit writer of Jaipur, whose *Bhāratetivṛitta-sāra* is a history of India.

LAKSHMĪPATI (fl. 18th cent.). A Sanskrit poet, whose *Abdulla-charita* deals with the life of Abdulla, the Kingmaker of the Mughal Court during the 18th century.

LAKSHMĪPURAM ŚRĪNIVĀSĀCHĀRYA (fl. 20th cent.). A Sanskrit writer, whose chief philosophical work, *Darśanodaya* is written with the avowed object of reducing

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sectarianism and promoting understanding.

LAKSHMI RĀJÑĪ (fl. *c.* 1890). A princess of Kaḍattanāḍ royal house and a Sanskrit poetess, whose works are: *Santāna-gopāla-kāvya* (describing how Kṛishṇa brought back to life all the ten dead children of a brāhmaṇa; the third, which is the last canto displaying *Yamakas*) and *Bhāgavata-saṅkshepa* (abridged *Bhāgavata*).

LAL, B.B. See *Gupta, S.P.*

LĀLĀ PAṆḌITA (fl. 2nd half of 19th cent.). A Sanskrit writer of Kāshmīr and author of *Praśna-ratnāvalī*, a work on Jyotisha.

LALITA-MĀDHAVA. A Sanskrit drama by Rūpa Gosvamin (q.v.), which in its ten Acts depicts Kṛishṇa's līlā at Vṛindāvana and Dwarkā. The author has made considerable alterations in the old legend.

LALITAVIGRAHARĀJA-NĀṬAKA. See *Somadeva.*

LALITA VISTARA. An *Avadāna* work, which describes in detail the 'sport' of the Buddha, and is written in prose with long metrical passages in mixed Sanskrit in the style of Purāṇas. The author of this work is not known and his date is uncertain.

LALLA (fl. probably after 6th cent.). A Sanskrit writer, son of Bhaṭṭa Trivikrama and author of a comm. on *Khaṇḍakhādyaka* (q.v.) and an original work *Dhīvṛiddhi-tantra* (on astronomy), variouly called *Śishyadhivṛiddhida* or *Mahātantra* (q.v.).

LALOU, MARCELLE (1890-1967). A French Indologist, whose chief work is on *Bibliographie bouddhique*, which analyses exhaustively all publications relating to Buddhism during the years 1928 to 58 (Vols. I-XXXII, Paris, 1930-1967); she has catalogued Tibetan MSS. in Paris and London, under the title *Inventaire des Manuscripts tibétains de Touen-bouang* (I, Paris 1939, II, 1950, III, 1961). In collaboration with C. Regamy, she has worked on the revised ed. of *Kāraṇḍavyūha*, utilizing the material left by Przyluski.

LAMB, BEATRICE PITNEY (Mrs.). An American writer on India, whose book *India—A World in Transition* (1963) gives a panoramic view of India from the earliest times to the present.

LAMBERT, H.M. A modern Indologist, whose chief work is *Introduction to the Devanāgarī Script* (London, 1953).

LAMOTTE, ETIENNE (1903-). A modern Belgian Indologist, who was most famous pupil of La Vallée Poussin, the French scholar. He pub. French trs. of *Sandhinirmochana* (Louvain, 1935), of Vasubandhu's *Karma-siddhi-prakaraṇa* (*Mélanges chinois et bouddhiques*, IV, 1936) and of Asaṅga's *Mahāyāna-saṅgraha* (2 tomes, Louvain, 1938-39) but his tr. of *Mahāprajña-pāramitā-śāstra* or *Prajñāpāramitopadeśa* is the greatest work ever undertaken by a Buddhist scholar in the West; the notes, which take up much more space than the tr. itself, constitute a treasure-house of learning in all things Buddhist, unequalled in Western Buddhist studies; so far four volumes have been pub. under the title of *Le traite de la grande vertu de sagesse de Nāgārjuna* (I, 1944, II, 1949, III, 1970, IV, 1976). Lamotte's *Histoire du bouddhisme indien*, I (Louvain, 1958) is a comprehensive work on Indian Buddhism from its beginning to the end of the first cent. A.D. and gives evidence of the author's great knowledge of the Buddhist scriptures and their historical background. Lamotte also tr. the *Vimalakīrtisūtra* from the Tibetan and Hsüan-tsang's Chinese version (1962) and another important text, the *Śūraṅgama-samādhi-sūtra* (1965).

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LANG, D.M. A modern scholar, whose chief works are *The Wisdom of Balahvar* (London, 1957) and *The Balavariani* (1966) give the two Georgian versions of the legend of Josaphat and the Buddha.

LANGLOIS, S.A. (1788-1854). A French Indologist, whose chief works are : *Harivaṁśā* (Fr. tr., London, 1834), *Ṛigveda ou livre des Hymns, traduit* (Fr. tr. of *Ṛigveda*, 4, vols., 1848-51; re-edited in one vol. in 1870) and *Monnmens litterraies de Inde* (Paris, 1827). The tr. has been described as ingenious and arbitrary.

LAṄKĀVATĀRA. A famous Mahāyāna Sanskrit Sūtra, which teaches Vijñānavāda, a modification of Śūnyavāda; also called *Saddharma laṅkāvatāra*. Though denying the reality of the external world, it accepts that the phenomena of consciousness have a subjective reality.

LANMAN, CHARLES R. (1850-1941). An American Indologist, whose chief works are a study of *Karpūramañjarī*, *Pali Book Titles and their Designations* (1909) and ed. of the Eng. tr. of *Atharvaveda* with critical and exegetical comment by Whitney (1905; new Indian ed. 1962). His article "Noun-Inflection in the Veda" discusses inflected forms of substantives, adjectives and participles contained in the *Ṛigveda*. He also tr. some selected hymns of the *Ṛigveda* for the guidance of beginners in Vedic studies. His *Sanskrit Reader* is the first book with which all reading of Sanskrit begins in Europe or America. He built up the Harvard School and along with one of the pupils, H.C. Warren, founded the Harvard Oriental Series.

LARIVIERE, RICHARD W. (1950-). An American Indologist, who is at present Assistant Professor of Sanskrit, Department of Oriental and African Languages and Literatures, University of Texas at Austin, U.S.A. His works are : *The Divyatattva of Raghunandana Bhaṭṭāchārya*, *Ordeals in Classical Hindu Law* (1981) and *Studies in Dharmaśāstras* (ed., 1984). He is at present working on : *The Nārada-smṛiti*, *The Vyavahāramāṭṛikā of Jīmūtavāhana* and the *Kāmadhenu of Yatīśā*. He has published a number of articles and book reviews.

LASSEN, CHRISTIAN (1800-1876). An Indologist, who was a Norwegian by birth, but he settled in Germany and became the successor to A.W. von Schlegel (q.v.) in Bonn. He was one of the first to devote himself to Prākrit and Pāli studies. He is best known for his monumental work on Indian Antiquities, in which he combined the results of philological and antiquarian studies. On getting a scholarship to go to Paris and London, he developed friendship with the French scholar E. Burnouf and they brought out a book on the Pali language together : "Essai sur le Pali, etc." (Paris, 1826). He wrote a thesis (in German) on the Geographical and Historical Notes on the Indian Panjab (Bonn, 1826), in which is dealt the ancient geography and history of the Panjab found in Greek and Indian authors. Later, he discussed the notices found on the island of Ceylon (Bonn, 1842).

In 1830 he got a lectureship; in 1840 he was appointed full Professor in Bonn. He retired in 1868 and towards the end of his life, he was almost blind.

Together with A.W. von Schlegel, Lassen ed. the *Hitopadeśa* with its commentary. He also ed. 1st Act of Bhavabhūti's *Mālatīmādhava*, ed. and tr. *Sāṅkhya-karikās* (Bonn, 1832), and ed. Jayadeva's *Gītagovinda*, a which he called a lyrical drama. His anthology of Sanskrit texts with glossary, meant for beginners, appeared in 1838. He also deciphered the Persian cuneiform script and Kabuli legends.

Lassen's *Institutiones linguae Prakriticae* (The Prakrit Grammar, Bonn, 1837) was the result of ten years of study and it helped to

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put Prakrit studies on a firm footing.

For seven years (1842-50), he edited the "Journal of Oriental Studies", in which Lassen contributed several articles on Indian Antiquities. His historical research culminated in his *Indische Alterthumskunde* (Indian Antiquities; 4 vols., Bonn, 1847-61); it discusses geography, Indian history based on the Epics, the Puranas and the lawbook of Manu, from Buddha's time till the Valabhi and younger Gupta dynasty, history of trade and a cultural history of the period in question, works of Burnouf and others, who studied Buddhism, Alexander's campaigns in India, Aśoka's edicts, political history of Northern India upto the Muslim conquest and the history of Eastern and Southern India. In the 4 volumes, he collected everything known about India from many publications of different scholars and enriched it by criticism and his own research.

LAṬAKAMELAKA. See *Śaṅkhadhara Kavirāja.*

LATKAR ŚĀSTRI, V.A. A modern Sanskrit writer, whose chief works are : *Sāhu-charita* (Kolhāpur, 1939; a prose biography of a recent Ruler of the Kolhāpur State) and *Balidāna* (1940; a rendering into Sanskrit of the Marathi novel *Balidāna* of N.C. Kelkar).

LATTHE, A.B. A Jaina scholar, whose chief work is *An Introduction to Jainism* (Bombay, 1905).

LĀṬYĀYANA-ŚRAUTA-SŪTRA. See *Śrauta-sūtra.*

LAUF, DETLEF INGO. A modern American Indologist, whose chief work is : *Tibetan Sacred Art—The Heritage of Tantra* (Berkeley, 1976).

LAUGĀKSHI BHĀSKARA (fl. 14-15th cent.). A Sanskrit writer, whose works are : *Artha-saṅgraha* (on Mīmāṁsā philosophy) and *Tarka-kaumudī* (q.v.).

LAUGĀKSHI-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

LAW, BIMALA CHURN. An Indian scholar whose chief works are: *The Jaina Sūtras* (study of the Jaina Sūtras), *Heaven and Hell in Buddhist Perspective, Women in Buddhist Literature*, ed. of *Buddhistic Studies, History of Pali Literature* (2 Vols., 1933), *A Study of the Mahāvastu, Some Kshatriya Tribes of Ancient India* (1924), *Ancient Mid-Indian Kshatriya Tribes, Ancient Indian Tribes*, (2 Vols.), *Tribes in Ancient India* (dealing with 148 major and minor tribes; Poona, 1943), *India As Described in the early texts of Buddhism and Jainism* (London, 1941), *Life and Work of Buddhaghosha* (1923), ed. of *Chariyāpiṭaka, Aśvaghosha* (1946), ed. and Eng. tr. of *Dāṭhāvaṁsa, Historical Geography of Ancient India* (Paris, 1954), *Study of Mahāvastu, Geography of Early Buddhism, Buddhist Conception of Spirits, Geographical Essays Relating to Ancient Geography of India, Burma and Ceylon* and *Geographical Aspects of Kālidāsa's Works.* He also undertook intensive studies of ancient capital cities, e.g., Śrāvastī, Rājagriha, Kauśāmbī, Kośala, Ahichhatra and Ujjayinī; he wrote also monographs on Mountains, Rivers and Countries and peoples of India, taking material from Epics, Purāṇas, Buddhist sources, etc.

LAXMAN SHĀSTRI JOSHI. See *Upanishat-kānda.*

LAXMAN ŚĀSTRĪ WASUDEV PANSIKAR. A modern Sanskrit scholar, whose chief works are : *Śrīmadbhagavadgītā* (with several comms., 1978) and *Yogavasishṭha of Vālmīki* (2 vols., 1981).

LE COQ, A. VON (1860-1930). A German Indologist, who took part in three expeditions to Central Asia, which brought the

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fragments of the oldest Sanskrit dramas by Aśvaghosha as well as texts of the Manichaens, an Iranian religion. He brought out his major work in German as: "Buddhist Late Antiquity in Central Asia" (7 vols., 1922-23; reprint 1975). He was Director of the Royal Armoury, Berlin.

LEELĀ RĀO DAYĀL (Mrs.). A modern Sanskrit writer, whose *Jayantu-kumaonīyāḥ* (pub. in *Viśvasaṁskṛitam* IV.4, V. 1), deals with the Chinese aggression in India.

LEFMANN, SALOMON (1831-1912). A German Indologist, who became Associate Professor at Heidelberg, where he died. Among his works in the field of Indology is a tr. of the *Lalitavistara* (Berlin, 1874, critical ed., 1902-8). He contributed *Geschichte des alten Indians* (History of ancient India) to a World History (Berlin, 1890). He discussed the Gatha dialect (1875) and wrote on the life of Franz Bopp (1891).

LEHMANN, E. A Danish Indologist, whose chief works are: *Buddha. hans Laere og hans. Oaerning* (The Buddha, His Life and Works; 1907), *Buddhismen* (1905) and *Der Buddhismus als indische Sekte, als Weltreligion* (1911).

LELE, B.G. A Vedic scholar, whose chief work is *Some Ātharvanic Portions in the Gṛihyasūtras* (1927).

LEONARDI, G.G. A Dutch Indologist, who has pub. tr. of *Bhaṭṭikāvyam* with notes (1972).

LESLIE, CHARLES. An American scholar, whose chief work is: *The Asian Medical System—A Comparative Study* (ed., Berkeley, 1976).

LESNY, VINCENC (1882-1953). A Czech Indologist, whose chief work is *The Stage of Development of Prakrit Dialects in Bhāsa's Plays* (in Czech; Prague, 1917; in German, 1918).

LESSING, F. See *Wayman, Alex.*

LESTER, ROBERT C. A modern American Indologist, who has worked on *Viśishṭādvaita* and the place of Yoga in the same. On Rāmānuja, Śrīvaishṇavism and the doctrine of *Prapatti*, he has a paper in the *History of Religions* (Vol. II, 1966); he throws doubt here on Rāmānuja's authorship of the *Gadyatraya. Theravāda Buddhism in S. E. Asia* (University of Michigan, 1973) reveals his wide range of interest; he has also studied the Tamil psalms of the Vaishṇava Ālvārs. His latest work is *Rāmānuja on the Yoga* (Adyar Library).

LEUMANN, ERNST (1859-1931). A Swiss Indologist, whose chief works are ed. of *Āvassaya* or *Āvassaga* and *Uvavāiya* (the first Uvaṅga, with an analysis of contents), tr. of *Dasaveyāliya* (1892), ed. of *Jītakalpa* or *Jīyakappa* of *Anupapatika-sūtra* (Leipzig, 1893), of *Kālakāchārya-kathānaka*, German tr. of *Taraṅgalola, Bezeichungen der Jaina-Literature* (Leipzig, 1885) and *Buddha und Mahāvīra, Zeitschrof Buddhismus*, 3: his tr. of *Mahāvastu* II. 83 has been pub. with Watanabe Shōkō in *Indo koten kenkyū* (*Acta Indologica*, I, 1970). His *Etymologische Worterbuch der Sanskrit Sprache* (1893) gives an idea how words may be studied and interpreted. Ernest Leumann's son Manu Leumann is also a Sanskrit and Pali scholar.

LÉVI, SYLVAIN (1863-1935). A celebrated French Indologist, whose work on Buddhism had a lasting influence not only in Europe, but also in India and Japan. He ha not written any comprehensive work on Buddhism but his discovery in this field has not ceased to stimulate research in many directions. By his example, he has shown that Indian, Tibetan and Chinese sources are indispensable for the study of Buddhism. Fascinated by Aśvaghosha, he pub. text and tr. of the first canto of the *Buddha-charita* (1892), but

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he abandoned his plan to ed. the text in favour of Cowell. From Nepal, Lévi obtained a copy of Asaṅga's *Mahāyāna-sūtrālaṅkāra*, which he ed. and tr. in 1907 and 1911; it is the first pub. of a text of the *Yogāchāra* school. His researches on Aśvaghosha resulted in tracing 26 stories of the *Divyāvadāna* in the *Vinaya* of the Mūlasarvāstivādin. In 1922, Sylvain Lévi discovered in Nepal a manuscript of the *Dharmasamuchchaya*, which contains the verses of the *Saddharma-smṛityupasthāna-sūtra*. In 1918, Sylvain Lévi had already compared, in a famous article, the description of Jambudvīpa in this work with the digvarṇana in the *Rāmāyaṇa*. Sylvain Lévi's discovery in Nepal in 1922 of Vasubandhu's *Viṁśatikā* and *Triṁśikā* was of great importance to the Yogāchāra school and he pub. two works : *Vijñaptimātratāsiddhi* (Paris, 1925) and another in 1932. Some of the most important texts discovered by Sylvain Lévi were pub. by his pupils. He took also great interest in the discoveries of Sanskrit and Kuchean manuscripts in Central Asia. In 1928 Sylvain Lévi visited Bali and Java and was able to collect several stories, which were pub. in *Sanskrit Texts from Bali* (Baroda, 1933). When he visited the Borobudur, he recognised that the sculptors had made use of some text, a manuscript of which he could discover in Nepal during his last visit (*Mahākarma-vibhaṅga et Karmavibhaṅgopadeśa*, Paris, 1932). He ed. the fragments of Kharoshṭhi *Dhammapada*, did research on ancient Indian geographical names and also on the works of foreign travellers. His other chief works are: *Hobogirin* (Encyclopaedic Dictionary of Buddhism; in collaboration) and *Le Theatre Indien* (Paris, 1890; tracing the origin of Indian drama in the Sūktas of *Ṛigveda*). With Jean Przyluski and Jules Bloch, he wrote *Pre-Aryan and Pre-Dravidian in India* (tr. into Eng. by Bagchi).

LEVIS, C.A. A modern Indologist, whose chief study is 'The Geographical Texts of the Purāṇas : A Further Critical Study'.

LEWANDOWSKI, SUSAN. An American Indologist, whose special field of study is Indian Civilization and who at present teaches in the Amherst College, U.S.A.

LIEBERT, G. A modern Swedish Indologist, who is at present Professor of Comparative Indo-European Linguistics at Gothenburg University. His chief work is *Iconographic Dictionary of the Indian Religions* (Hinduism, Buddhism, Jainism; Leiden, 1976). He has also pub. several papers on Iconography.

LIEBICH, BRUNO (1862-1939). A German Indologist, who got his doctorate in 1885 on the thssis in German : "Indian Grammarians' Rules of Cases compared in the use of Cases in the *Aitareya Brāhmaṇa*. A Contribution to Sanskrit Syntax". He became Professor of Sanskrit in Breslau in 1892. His major work, *Pāṇini, Ein Beitrag zur Indischen Literatur und Grammatic* appeared in 1891, in which he defined Pāṇini's importance for Indian literature. He specialized in Indian grammar and authored works on Chandragomin's Grammar (Leipzig, 1902, 1918) as also on the four Indian Āśrams (Breslau, 1936).

LIENHARD, SIEGFRIED (1924-). A Swedish Indologist, who was born in Austria. He is Professor of Indology and Head of Department at Stockholm University, Sweden. Since 1982, he is Secretary-General of the International Association of Sanskrit Studies. His chief works are : *Kokkoka : Geheimnisse der Liebeskunst Ratirahasya. Aus dem Sanskrit Ubertragen.* Geleitwort von Prof. H.V. Guenther. Schmiden bei Stuttgart (1960). *Tempusgebrauch und Aktionsartenbildung in der modernen Hindi* (1961), *Dal sanscrito all'hindi. 11 nevarī* (1962), *Maṇichūḍāṇoddhṛitta. A Buddhist Re-birth Story in the*

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Nevārī Language (1963), *Nevārīgītimañjarī : Religious and Secular Poetry of the Nevars of the Kathmandu Valley* (1974), *Carl Cappeller : Kleine Schriften und Sanskrit-Gedichte* (ed., Wiesbaden, 1977), *Die Legende vom Prinzen Visvantara : Eine nepalesische Bilderrolle* (1980), *Songs of Nepal : An Anthology of Nevar Folksongs and Hymns* (1984), *A History of Classical Potery : Sanskrit-Pali-Prakrit* (A History of Indian Literature, Vol. III, 1 ; Wiesbaden), *Nepalese Manuscripts : Nevārī and Sanskrit* and *Die Abenteuer des Kaufmannes Siṁhala· Eine nepalische Bilderrolle* (the last two in publication). He has published over 30 research articles and numerous reviews. His important articles are : "Palai Poems in Sanskrit and Prakrit", "Akapporul and Sanskrit Muktaka Poetry", "Plot Development in Classical Indian Drama", "Summer Poems in Sanskrit and Prakrit", "Remarks on the Early History of Indian Medical Terminology", "Ghaṭakarpara und Meghadūta", "Nepal : The Survival of Indian Buddhism in a Himalayan Kingdom", on *Theratherīgāthā*, on a Buddhist text on Erotics, on Kāvya tradition and on the Avadāna literature of Nepal.

LIKHANĀVALĪ. A Sanskrit work by Vidyāpati, which deals with forms of letter-writing. It was composed in 1417-18 under the patronage of Purāditya, a Jāgirdāra in North Mithilā.

LIKHITA. One of the twenty traditional writers of original Smṛiti, whose work in Sanskrit is mentioned by later writers, notably Vijnāneśvara and Aparārka; his date is uncertain.

LIKHITANON. See *Rungraung*.

LĪLĀDEVĪ, R. See *Bālakrishṇan, V*.

LĪLĀŚUKA (fl. between 9th and 15th cent.). A Sanskrit poet, identified with Bilvamaṅgala, otherwise known as Kṛishṇa-līlāśuka. Son of Dāmodara and Nīvī, his preceptor and spiritual guru being Īśānadeva and Somagiri respectively, he was the author of a devotional poem *Kṛishṇa-karṇāmṛita* (q.v.). Besides this work, he is supposed to be the author of *Bālakṛishṇa Stotra*, a Prakrit poem : *Śrīcihinham* (on the rules of Prakrit grammar) and *Purushakāra* (a work on Sanskrit grammar). More than 25 other works are ascribed to this author, most of them of devotional poetry. The Kerala version of *Kṛishṇakarṇāmṛita* contains 303 stanzas, while the Andhra version of the same contains 399 stanzas. Some scholars are of the view that he lived in Kerala. Līlāśuka has been described as 'Jayadeva of the South'.

LĪLĀVATĪ. A celebrated Sanskrit work in 13 chapters by Bhāskarāchārya (q.v.) on arithmetic and geometry. Some scholars are of the view that it was named after Bhāskarāchārya's beautiful daughter Līlāvatī, while others think it a creation of Līlāvatī herself. It is based on the earlier works of Brahmagupta and Śrīdhara and deals with combinations.

LĪLĀVATĪ. A Sanskrit comm. written in the 11th cent. by Śrīvatsa, *alias* Vallabha (q.v.) on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

LILLEY, M.E. A modern Indologist, whose chief work is ed. of *Apadāna* (2 Pts., 1925, 1927).

LIMAYE, V.P. A modern Sanskrit scholar, whose chief works are the ed. of *Mahābhāshya-dīpikā* and of *Ashṭādaśa-upanishadaḥ* (1958; with Vadekar) with notes and ind x.

LĪNAṬṬHA-PAKĀSANĀ. See *Sāriputta*.

LĪNAṬṬHA-PPAKĀSINĪ (*Līnaṭṭha-vaṇṇanā*). A Pali comm., attributed to Dhammapāla (q.v.), on *Aṭṭhakathās* and on first four

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Nikāyas: *Dīgha-nikāya*, *Majjhima-nikāya*, *Saṁyutta-nikāya* and *Aṅguttara-nikāya*.

LĪNAṬṬHA-PPAKĀSINĪ. A Pali comm. by Dhammapāla (q.v.) on the *Jātakaṭṭha-kathā* (q.v.).

LĪNAṬṬHA-VAṆṆANĀ. A Pali comm. on *Netti-pakaraṇassa-aṭṭha-saṁvaṇṇanā* (q.v.), attributed to Dhammapāla (q.v.); it is also called *Līnaṭṭha-ppakāsinī* (q.v.).

LINDENAU. An Indologist, who revised (1926) the ed. of *Atharvaveda*, prepared by Roth and Whitney in 1850-56.

LINDNER, B. An Indologist, who ed. and pub. the *Kaushītaki-brāhmaṇa* (1887) of the *Ṛigveda* with critical introduction and indices. His *Altindische Nominabildung* (Jena, 1877) deals mainly with the language of the *Ṛigveda*.

LINDTNER, CHRISTIAN. A modern Danish Indologist, who is devoted to the study of Buddhist philosophy, especially of Nāgārjuna and the Buddhist logicians. His investigations include the utilization of Tibetan sources. He has pub. *Nāgārjuna : Studies in the Writings and Philosophy of Nāgārjuna* (Copenhagen, 1982).

LIṄGA-(LAIṄGA-)PURĀṆA. See *Purāṇa*.

LINGAT, R. A French Indologist, whose chief work *Les Régimes matrimoniaux du sud-Est Asiatique* (2 Vols.. Paris, 1952, 1954), discusses the matrimonial laws of South-East Asia and their bases in Sanskrit Dharma-śāstras and Chinese books.

LIN LI-KOUANG (1902-45). A modern scholar, who studied *Saddharma-smṛityupasthāna-sūtra*, one of the most important texts of later Hīnayāna, in his French work, *L'aide-mémoire de la vraie loi* (Paris, 1949). He also prepared an ed. of the Sanskrit text of the verses which had been re-arranged in 36 chapters by Avalokitasiṁha as a compendium of the Buddhist doctrine : *The Dharmasamuchchaya* (3 Vols., 1946, 1969, 1973). According to Lin's calculation, the incomplete Sanskrit manuscript of the *Dharmasamuchchaya* contains 2372 verses whearas the Chinese and Tibetan versions of the *Saddharma-smṛityupasthāna-sūtra* contain about 2900 verses.

LITVINSKY, B.A. A modern Russian Indologist, whose article in Russian 'Buddhism and Central Asian Civilization', *Indian Culture and Buddhism* (1977) discusses new data about close historical and cultural ties between Ancient India and Central Asia.

LOCHANA. A Sanskrit comm. by Abhinavagupta on the *Dhvanyāloka* (q.v.), its full title being *Kāvyāloka-lochana*. The work is considered as an authority on the *Dhvani* theory of poetics.

LOCHANA (fl. 17th cent.). Maithili poet and musician, who was the herald of a new age which began with the installation of the House of Khandwa to power. He composed his famous *Rāga Taraṅgiṇi* (The River of Melodies) in Sanskrit, though it contains good portions in Maithili. The work preserves the works of about 40 poets, 45 Padas of Vidyāpati and 9 of Lochana himself. A valuable record of the widespread poetical activity of the day, it is also an evidence of the greatness of Lochana's musical scholarship. Sudhākara Jhā brought out an authentic ed. of *Rāga-Taraṅgiṇi*; the work has been reprinted in 1981, ed. by Shashi Nāth Jhā.

LOCHANA KAVI (Lochana Paṇḍita; fl. 12th cent.). Author of the Sanskrit *Raga-taraṅgiṇī* (q.v.).

LOHUIZEN-DE LEEUW, VAN J.E. A Dutch lady, whose chief work is *Scythian Period* (Leiden, 1949); she is a specialist in Greater India and has made studies on Hindu Java-

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nese sculpture and Indonesian and Malayan art.

LOKANĀTHA SHIROMAṆI. A Sanskrit scholar, who tr. *Ṛigveda* into Bengali (1915-17).

LOKASENA. See *Jinasena.*

LOKESH CHANDRA (1927-). A celebrated scholar, who is son of Dr Raghu Vīra (q.v.). His chief works are: tr. of *Chinese Dictionary of Indian Geographical Names* (in this work, he assisted his father), critical ed. of the entire *Jaiminīya-brāhmaṇa* (1954), ed. of the first Eng. tr. of *Śāṅkhāyana-śrauta-sūtra* (left half done by Caland), preparation of *Tibetan-Sanskrit Dictionary* (24 Vols., 1955-60; the first comprehensive lexicographical effort to understand Tibetan literature and culture), ed. of Tibetan historical texts (9 Vols.), a study on 19 Mongolian polymaths, *Materials for a History of Tibetan Literature* (3 Pts.), *Sanskrit Texts from the Imperial Palace at Peking* (8 Pts.), *The Kālachakra-tantra and Other Texts* (2 Pts.), *New Tibeto-Mongol Pantheon* (20 Vols.), *English-Hindi Dictionary* (comprising 4,00,000 words, in completion), ed. of *Complete Works of Bu-ston* (28 Vols., in preparation), *Buddha in Chinese Woodcuts, The Esoteric Iconography of Japanese Maṇḍalas* and *'Sarasvatī in Japanese Art'*.

LOLIMBARĀJA (fl. 15th cent.). A Sanskrit poet of the court of Harihara, the ruler of Vijayanagara. Son of Divākara and a descendant of Sūryapaṇḍita, his *Harivilāsa* (q.v.) in 5 cantos narrates the life of Kṛishṇa, ending with the death of Kaṁsa. He was also a great physician and his work, *Vaidya-jīvana* on medicine, composed in excellent poetry, is much admired.

LOLLAṬA. See *Bhaṭṭa Lollaṭa.*

LOMAN, J. A modern Belgian scholar, whose chief work is on the *Chaturbhāṇī* (q.v.).

LOMMEL, HERMANN (1885-1968). A German Indologist, who had originally studied Indo-European languages but was equally interested in Vedic and Avestan studies. He wrote a number of papers on the mythology of the Indo-Aryan people. Apart from his Avestan studies, his works are: "The Ancient Aryans. On the Character and Nobility of Their Gods" (Frankfurt, 1935) and "The Aryan God of War" (Frankfurt, 1939) in the Series "The Religion and Culture of the Ancient Aryan". All his works were written in German.

LORENZO, G. DE (1871-1957). An Italian Indologist, whose chief work is Italian version of *Majjhima-nikāya* (with K. E. Neumann).

LORINSER, F. A German Indologist, whose chief work is *Die Bhagavad-gītā uebersetzt und erlautert von* (Berlin, 1869); he has pointed out similarities between certain passages of the *Bhagavadgītā* and the *New Testament* and suggests that the former is the debtor to the latter. He is criticised by J. Muir, who quotes Boehtlingk's opinion in his support.

LOSCH, H. A modern German Indologist, who has contributed an ed. of the *Rāmābhyudaya* in a collection of *Chhāyānāṭakas* by Jacobi, Jensen and himself; his thesis relates to the portions of *Yājñavalkya-smṛiti* found in the *Agni-purāṇa.* He has worked upon the Rājadharma section of the *Matsya-purāṇa* as also on iconometry in the *Śilpaśāstra.*

LOUBERE, SIMON DE LA. Envoy of king Louis XIV of France, who visited Siam in 1687-88. In 1691, he pub. a book *Description du royaume de Siam,* which contains a tr. of the life of Devadatta and an abstract of the *Pātimokha.* He also drew attention to the similarity of the names of the days of the

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week in Pali and Sanskrit; according to Burnouf, the first to mention Pali was La Loubere.

LUBAC, HENRI DE. A modern scholar, whose chief work is *La rencontre du boudhisme et de l' occident* (Paris, 1952).

LUBOTSKAYA (Mrs.). A modern Russian Indologist, whose study is on *Nārada-smṛiti*.

LUDWIG, ALFRED (1832-1912). An Austrian Indologist, who was a versatile but eccentric scholar. After studying in Berlin University, he was appointed Professor of Greek, Latin and Comparative Linguistics at the University of Prague. He wrote several papers on the *Rāmāyaṇa* (Prague, 1894), *Mahābhārata* (1884) and Pāṇini (1893). His most important contribution to Indology is his German tr. of the *Ṛigveda* (6 vols., Prague, 1875-88; the first 2 vols. containing a complete tr. of *Ṛigveda*; vol. 3, entitled *Die Mantralitteratur und das Indien als Einleitung zur Uebersetzung* (Mantra-literature and ancient India as an introduction to the translation) is an exhaustive introduction to his own tr.; it has also a German tr. of about 230 hymns of the *Atharvaveda*; vols. 4 & 5 constitute a detailed comm., while vol. 6 is an index, glossary, etc.). He also compared the hymns of the *Ṛigveda* with the *Sāmaveda* and came to the conclusion that the *Sāmaveda* was the more archaic text. From genealogical notices, he concluded that the composition of the Veda must have taken at least three and a half centuries. According to him, the main area of Aryan settlement was the Sindhu river from the ocean to the mountains. Ludwig also discussed the main tenets of Vedic religion and the development of moral and philosophical ideas. In 1893, he pub. a review of the work done in the field of Vedic literature. Ludwig wrote in a difficult style and had his own method of spelling, the principles of which were not easily understood. Nevertheless, Winternitz preferred Ludwig's difficult style to Grassmann's smooth rendering of the Ṛigvedic hymns. Ludwig did not apply linguistic methods of interpretation, but made use of later Vedic literature, especially the Brāhmaṇas; he also took note of Sāyaṇa's commentary.

So far as Vedic mythology, religion and philosophy are concerned, Ludwig has among other things, commented upon such concepts as *Ṛita*, *Brahman*, *Satya*, and *Māyā*.

An English tr. of the *Ṛigveda*, which was found among Ludwig's papers, was bought by Oxford University.

LUDWIG, J. G. (1792-1862). A German Indologist, whose chief works are translations of Nala-Damayanti story, *Panchatantra*, etc.

LUEDERS, ELSE. See *Lueders, Heinrich*.

LUEDERS, HEINRICH (1869-1943). A German Indologist, who studied Indology at Goettingen, where he got a prize for his dissertation : Vyāsa-śikshā in its relation to the *Taittirīya Prātiśākhya* (Kiel, 1895). During his stay in England, Lueders was Librarian of the Indian Institute of Oxford University, and he studied manuscripts in the India Office at London. He tr. Max Mueller's Contributions to Comparative Mythology into German. He wrote his thesis on the *Mahābhārata* (1901) and from 1909-35, he held the chair of Indology at Berlin University. In his paper on the legends of Ṛishyaśringa (1897), he proved that this legend, which is found in the *Mahābhārata*, has older versions in the Pali Jātaka Gāthās. Together with Winternitz and Jacobi, Lueders submitted a "Promemoria" for the plan of critical edition of the *Mahābhārata* and brought out in 1908 a specimen print of the critical edition. Through his pupil, Sukthankar (q.v.), he had a lasting influence on the critical edition of the *Mahābhārata*. In 1912, he brought out list of Brāhmi inscriptions, excepting those of Aśoka; on Aśoka inscriptions, he wrote in 1927. He

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also wrote on Āryaśūra's *Jātakamālā*, and the frescoes of Ajanta (1902), Vidyādharas in Buddhist Art and Literature (1939) and on Bharhut sculptures (1941).

After going to Berlin in 1909, he concentrated on the fragments of Sanskrit texts brought to Germany from Central Asia. He was ably assisted by his wife, Mrs. Else Lueders, who deciphered and catalogued these manuscripts. He discovered fragments of Sanskrit dramas, among them the *Śāriputra-prakaraṇa* of Aśvaghosha, which he published in 1911. He also identified other fragments as belonging to Buddhist dramas, which he published in 1911. These Turfan manuscripts show that as early as the 1st cent. A.D. Sanskrit drama was fully developed with all the features of later dramas. The Lueders also discovered *Kalpanā-maṇḍitikā* of Kumāralāta, sometimes ascribed to Aśvaghosha. It was a Sanskrit grammar for the use of Buddhists; it differed in many parts from Pāṇini. Thirty-seven of Lueders' papers were brought out for his 70th birthday in "Philologia Indica" (Goettingen, 1940). Among these is one on Saubhikas, the shadow players.

In the last years of his life, Lueders returned to Vedic studies and worked on a monograph on the god "Varuṇa". The manuscript was partly damaged during the First World War, but was reconstructed and published by Alsdorf (Goettingen, 1951, 1959); the first Pt. Varuṇa as the god of waters and the second Varuṇa as guardian of *Ṛita*. He also discussed the ten names of Vasantasenā and also wrote articles on Vedic philology. Another manuscript of Lueders is on the original language of the Buddhist canon brought out by Waldschmidt (Goettingen, 1954); in this paper, he defended the view that the Pali and Sanskrit Buddhist texts show traces of the existence of a primitive canon (Urkanon) written in an Eastern dialect, called Ardhamāgadhī or Old-Ardhamāgadhī. He had prepared an ed. of *Udānavarga*, which was destroyed in the War. His edition of Brāhmī inscriptions (1912) contains 1353 inscriptions.

Mrs. Else Peipers (later Else Lueders; 1880-1945), daughter of a Professor of Philosophy, was married to Heinrich Lueders in 1900. She immensely helped her husband in deciphering the Sanskrit manuscripts from Central Asia. She continued with this task after her husband's death in 1943. In 1910, she received the honorary doctorate of Rostock University. In 1922, she published German translation of 70 Jātaka stories as "Buddhist Tales". Her husband rendered the Pali verses into German verse and wrote the preface. In 1930, she published in German "Under the Indian Sun", in which she described her experiences on her and her husband's journey to India and Ceylon. After her husband's death, she devoted her whole energy to publish his literary bequest. She died in 1945 in the streets of beleaguered Berlin, with her husband's bust under her arms, which she intended to take from the Berlin Academy of Sciences to her fiat.

LUIPĀ (fl. 9th cent.). A Vajrayāna Siddha poet, who was preceptor of the Orissa ruler, Dārikapā and his minister, Deṅgipā. The language used by him in his considerable amount of poetry is Apabhraṁśa. See *Dohākośa*.

LÜTT, JÜRGEN (1940-). A German Indologist, whose chief work is *Hindu Nationalismus in Uttar Pradesh* (Stuttgart, 1970).

LUVSANVANDAN, SH. A modern Mongolian Indologist, who in his article 'About the Concept of Mādhyamika' makes a successful attempt to analyse Nāgārjuna's basic teaching on Mādhyamika from the viewpoint of Marxist dialectics. In another article 'Contribution to the Phonological Theory', he, applying the principles of dynamic relativism of Nāgārjuna, gives a new interpretation to

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the phonologic phenomena in the Mongolian language.

LYOBEKKE, R. A German Indologist, whose chief work *Über das Verhältnis der Brāhmaṇas und Śrautasūtras* (1909) throws ample light on relations between the Brāhmaṇas and the Śrautasūtras.

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M

MAAN SINGH (1937-). A Sanskrit scholar, whose chief works are : *Subandhu and Daṇḍin* (a literary evaluation, 1979) and *Hindu Dharma* (1984; Hindi tr. of *Hinduism* by M. Monier-Williams). He is in the Sanskrit Department of Himachal Pradesh University, Simla.

MACDONALD, ARIANE W. A French scholar, who has made good use of Tibetan sources in her study of the second chapter of the *Mañjuśrīmūlakalpa* : *Le Maṇḍala du Mañjuśrīmūlakalpa* (Paris, 1962); she has compiled also a bibliography, jointly with Marcelle Lalou, of Przyluski's writings: *L' aeuvre de Jean Przyluski* (Paris, 1970).

MACDONELL, ARTHUR ANTONY. A celebrated English Indologist, whose chief works are: *Vedic Religion* (1880, new ed. 1881), *Vedic Mythology* (Strassburg, 1897, written on the basis of original works; also tr. into Hindi), Eng. tr. of Ushas hymns from the *Ṛigveda*, text and Eng. tr. of *Bṛihaddevatā* (2 Vols.), *Lectures on Comparative Religion*, *Sanskrit-English Dictionary*, *A History of Sanskrit Literature* (1900), *Vedic Grammar* (1910; an exhaustive work), *A Vedic Grammar for Students*, adding by way of appendix: List of verbs, Vedic Metre and Vedic Accent (1916), *Vedic Index of Names and Subjects* (with Keith; q.v.; 1912, new ed. 1958), *Vedic Reader* (prescribed in Indian Universities), *India's Past* (Oxford, 1927), ed. of *Sarvānukramaṇ* and several articles on Development of Hindu Iconography. In his *Vedic Mythology*, which is a popular work, he has not only summarised the views of his predecessors on each individual deity, but has given his own comments as well. Following Max Müller's line of argument, Macdonell favours the moderate view of about 1300 B.C. as the age of the Veda.

MACKAY, E.J.H. A British scholar, who authored *Further Excavations at Mohenjo-Daro* an account of archaeological excavations carried out by the Government of India between 1927 and 1931 (2 vols).

MACKENZIE, DONALD A. An English scholar, whose chief works are *Buddhism in pre-Christian Britain* (London, 1928) and *Indian Myth and Legend*.

MACNICOL, NICOL. An English Indologist, whose chief work is *Indian Theism* (Oxford, 1915).

MADĀLASĀ-CHAMPŪ. See *Trivikrama Bhaṭṭa*.

MADANA. A Sanskrit poet and author of *Kṛishṇa-līlā* (q.v.), composed in 1624.

MADANA BĀLASARASVATI (fl. *c.* 1213).

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A Sanskrit dramatist, who was preceptor of the Paramāra king Arjunavarman. He is the author of the *Vijayaśrī* or *Pārijāta-mañjarī* (q.v.), a Nāṭikā, of extreme beauty, of which only two Acts are now available in fragments.

MADAN MOHAṄ AGARWĀL. A modern scholar, who has ed. in 1978 with Hindi tr., introduction and notes the *Bhāvaprakāśanam* (q.v.) of Śāradātanaya.

MADAN MOHAN VIDYĀSĀGAR. A modern scholar of Hyderabad, whose chief work is *Saṁskāra-samuchchaya*, on Vedic rituals.

MADANĀNTA DEVA. Author of Sanskrit medical work *Rasa-chintāmaṇi* (q.v.); his date is uncertain.

MADANAPĀLA (fl. latter half of 14th cent.). A king of the family of Ṭāka kings that ruled in Kāshṭhā on the Yamunā and a patron of learning, to whom the following Sanskrit works are ascribed : *Madana-pārijāta*, *Smṛiti-kaumudī*, *Smṛiti-mahārṇava* (ascribed to his son), *Tithi-nirṇaya-sāra* (all Smṛiti works), *Madana-vinoda-nighaṇṭu* (q.v.; a medical dictionary), *Sūrya-siddhānta-viveka* or *Vāsanārṇava*, a comm. on *Sūrya-siddhānta* (an astronomical work) and *Ānanda-sañjīvana* (on singing, dancing, musical instruments and rāgas). Some of the works ascribed to Madanapāla, are known to have been written by scholars under his patronage, e.g., *Madana-pārijāta* was compiled by Viśveśvara Bhaṭṭa (q.v.), an eminent authority in the Benares School of Hindu Law.

MADANA-PĀRIJĀTA. A detailed Sanskrit Smṛiti digest, attributed to Madanapāla (q.v.), but in reality, supposed to have been written by Viśveśvara Bhaṭṭa (q.v.). In a simple and lucid style, its nine chapters deal with Brahmacharya, Gṛihastha-dharma, Āhnika-kṛitya, Saṁskāras, Aśaucha, Dravyaśuddhi, Śrāddha, Dāyabhāga and Prāyaśchitta, the chapter on Dāyabhāga closely following the *Mitākṣharā* (q.v.).

MADANA - RATNA - PRADĪPA (*Madanapradīpa*). A Sanskrit Smṛiti digest, composed under the patronage of king Madanasiṁhadeva, who ruled over Gorakhpur-Champāran (r.*c.* 1425-1450), which is divided into seven sections (*Uddyotas*) called Samaya, Āchāra, Vyavahāra, Prāyaśchitta, Dāna, Śuddhi and Śānti.

MADANA-VINODA-NIGHAṆṬU (*Madanapāla-Nighaṇṭu*). A Lexicon by Madanapāla (q.v.), composed in 1374, which is an extensive work comprising about 2250 verses divided into 14 *Vargas*. It is a comprehensive dictionary of Materia Medica containing 'the names of medical drugs, the qualities of drugs and of dishes and of the flesh of various animals'.

MĀDHAVA (fl. 7th cent.). A Sanskrit scholar, who was son of Nārāyaṇa (q.v.). His comm. on *Sāmaveda* seems to have been influenced in ideas and style by an earlier Ṛig-bhāshya, which might have been jointly authored by his father Nārāyaṇa and the famous commentator Skandasvāmī. C. Kunhan Raja has ed. Mādhava's comm. and has pub. it (Adyar, 1941).

MĀDHAVA (fl. 1050-1150). A Vedic scholar, who was son of Veṅkaṭa and as such is called Veṅkaṭamādhava (q.v.).

MĀDHAVĀCHĀRYA (fl. 14th cent.). Son of Māyaṇa and Śrīmatī, elder brother of Sāyaṇa (q.v.) and a minister of king Bukka of Vijayanagar. A polymath and considered to be the greatest writer on Dharmaśāstra, he wrote several works in Sanskrit on Dharmaśāstra, of which *Parāśara-mādhavīya* and *Kāla-nirṇaya*

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(qq.v.) are most important. His *Ekākshara-ratna-mālā* is a monosyllabic dictionary, consisting of three Kāṇḍas : *Svara, Vyañjana* and *Saṁyukta. Dhātu-vṛitti* (based on Pāṇini), *Jaiminīya-nyāya-mālā-vistara* (q.v.), *Jīvan-mukti-viveka* (q.v.), *Vivaraṇa-prameya-saṅgraha* and *Śaṅkara-digvijaya* are also attributed to him. He is supposed to be the part-author of *Pañchadaśī* (q.v.); Mādhava, the supposed author of *Sarva-darśana-saṅgraha* (q.v.), may or may not be identical with this Mādhava; sometimes, Mādhava is identified with Sāyaṇa. Mādhavāchārya is said to have become an ascetic in later life under the name of Vidyāraṇya (q.v.).

MĀDHAVĀCHĀRYA. A Sanskrit poet of the court of king Virūpāksha of Vijayanagara (r.*c.* 1384). The extant 9 cantos of his poem, *Narakāsura-vijaya*, describe the story of the conquest of Narakāsura by Kṛishṇa.

MĀDHAVĀCHĀRYA. A Sanskrit writer of the Sārasvata school of grammar, whose comm. on *Sārasvata-vyākaraṇa* (q.v.) was completed in 1534.

MĀDHAVĀCHĀRYA (fl. 14th cent.). A Vedic scholar, whose Sanskrit comm. on the *Ṛigveda* (as far as it has become available) has been ed. by K.K. Rājā; his comm. on the *Sāmaveda* has also been ed. by Rājā and pub. (Adyar, 1941), while that on the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* was pub. along with the text (1884-89) by Roer. He may or may not be identified with Mādhava, elder brother of Sāyaṇa or with Vidyāraṇya.

MĀDHAVA DESHPANDE. A modern Sanskrit writer, who tr. into Sanskrit Vāsudeva Palande's two Marathi short plays under the titles of *Tadātmānam-sṛijāmyaham* and *Sammānakaṇṇikam* (1967).

MĀDHAVAKARA (fl. 9th cent.). A Sanskrit writer, whose well-known Āyurveda works are : *Rug-viniśchaya* or *Gada-viniśchaya* (popularly called *Nidāna*, q.v.), *Paryāya-ratnamālā, Chikitsā* and *Kūṭa-mudgara*. Some scholars consider Mādhavakara, identical with Mādhava, the author of the Āyurvedic works: *Āyurveda-rasaśāstra, Bhāvasvabhāva* and *Mugdhabodha*. The identity of another Mādhava, the author of *Rasa-kaumudī* is not definitely established with Mādhavakara. Vṛinda-mādhava, author of *Siddhayoga*, was perhaps different from Mādhavakara.

MĀDHAVA-MAHOTSAVA. A Sanskrit poetical work in 10 cantos by Jīva Gosvāmin (q.v.), which describes Rādhā's consecration as the queen of Vṛindāvana and the festivities connected therewith.

MĀDHAVĀNALA-KĀMAKANDALĀ-KATHĀ. A Sanskrit romance by Ānanda, a pupil of Bhaṭṭa Vidyādhara, whose date is not known definitely.

It describes the love of the Brāhmaṇa Mādhavānala and the dancer Kāmakandalā who, after a long and painful separation, were at last married through king Vikramāditya. The work is composed in simple artless prose in Sanskrit interspersed with numerous verses in Sanskrit as well as in Prakrit, many of which appear in the *Vetālapañcha-viṁśatikā* and also in anthologies.

MĀDHAVA-NIDĀNA. Same as *Nidāna* (q.v.).

MĀDHAVA SHĀSTRI. See *Ratnagopāla Bhaṭṭa*.

MĀDHAVA UPĀDHYĀYA (fl. 18th cent.). Author of Āyurvedic Sanskrit work : *Āyurveda-prakāśa* (q.v.), which he wrote at Benares.

MADHUBĀLĀ. A Sanskrit scholar, whose chief works are : *Saṁskṛita Vāṅmaya meṅ Nehru* (1974) and *Bhāshyakāra Uvaṭa* (1985).

MADHUKAR M. PATKAR. A modern

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Sanskrit scholar, whose chief works are: *Nārada, Bṛihaspati and Kātyāyana* (1978) and *History of Sanskrit Lexicography* (1981).

MADHURATTHA-VILĀSINĪ (or *Madhuratthappakāsinī*). A Pali comm. on *Buddha-vaṁsa* (q.v.), written by Buddhadatta (q.v.); there is also a comm. on it, attributed to Dhammapāla.

MADHURAVĀṆI (fl. early 17th cent.). A Sanskrit poetess in the court of Raghunātha Nāyak, king of Tanjore (r. 1600-1632), who at the instance of the king (who was directed in a dream to do so) composed a *kāvya* on *Rāmāyaṇa* in 14 cantos on the lines of king's own *Āndhra-Rāmāyaṇa* in Telugu. Besides her above *Śrīrāmāyaṇa-sāra-kāvya-tilaka*, she is said to have authored a few other poems corresponding to the *Naishadha* and the *Kumāra-sambhava* and also a few *Champūs*, none of which is extant today. The manuscript of the *Rāmāyaṇa-kāvya* also has not come down to us in full, as the original script has been partly destroyed. Her poetry is as lovely as the poetess's extant name.

MADHURĀ-VIJAYA (*Vīra-Kamparāya-charita*). A Sanskrit poem by Gangādevī (fl. 14th cent.; q.v.).

Now existing only as a fragment, it describes in melodious verses the victorious exploits of Vīra-Kamparāya, the husband of Gangādevī, to the South. Inspired by the exhortation of a goddess in his dream to drive out the Muslims and to restore the country to its ancient glory, the prince marched to Madurā, killed the Muslim chief there and commemorated his victory by munificent grants to the temples of the country. Written in epic style, the poem contains useful historical information.

MADHUSŪDANA. A Sanskrit writer and redactor of the *Mahānāṭaka* (q.v.); his date is uncertain.

MADHUSŪDANA BHAṬṬĀCHĀRYA. A Sanskrit scholar, who has brought out with a Bengali tr. and gloss a critical ed. of Raghunātha Śiromani's *Padārtha-tattvanirūpaṇa* (Calcutta, 1976-77).

MADHUSŪDANA KAUL. A modern Sanskrit scholar, who ed. the *Laugākshi-gṛihyasūtra* with the comm. of Devapāla.

MADHUSŪDAN MISHRA. A modern Sanskrit scholar, who is translating into English the *Sanskrit Worterbuch* by Boehtlingk and Roth. He has also pub. a study: *Metres of Kālidāsa* (Delhi, 1977) and *Anuprayukta Sanskrit Vyākaraṇa* (1981).

MADHUSŪDANA OJHĀ (1866-1939). Same as *Madhusūdana Śarmā*.

MADHUSŪDANA SARASVATĪ. A Sanskrit scholar, who is said to have been highly honoured at the court of Emperor Akbar. A native of Bengal, he was son of Pramoda Purandara Āchārya and had the name Kamalaja-nayana. Having taken to asceticism early in life under his preceptor Viśveśvara Sarasvatī, he studied at Navadvīpa and settled at Benares. He is supposed to have flourished in the first half of the 16th century, according to one view and in the second half of the 17th according to another. He is the author of a number of original works on philosophy and commented on some works. Of his works, the famous are: *Advaita-siddhi* (written in reply to *Nyāyāmṛita* of Vyāsarāya), *Prasthāna-bheda* (qq.v.), *Bhagavadgītā-gūḍhārtha-dīpikā* (comm. on the *Gītā*) and *Siddhānta-bindu*.

Madhusūdana's works reflect a tendency in philosophy in which an attempt is made to syncretise all the warring systems of thought; it was argued that all the orthodox philosophies have but one goal to achieve. Each of them was suited to man at a particular stage of spiritual and intellectual growth, and all together, step by step, led him to his

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final destination, viz., *moksha* or liberation.

MADHUSŪDANA ŚARMĀ (fl. 20th cent.). A Sanskrit writer of Jaipur, who has produced monographs on Indra, Atri, etc. His chief works are: *Atri-khyāti* (1926), *Chaturvarṇya-śikshā*, *Indra-vijaya*, *Yajña-sarasvatī*, *Brahma-vijñāna*, *Purāṇa-samīkshā*, *Yajña-vijñāna*, *Vedāṅga-samīkshā* (1940-50) and *Maharshikula-vaibhava* (1956); he is said to have written 108 works.

MADHVA (1197-1276). Founder of the Dvaita School of Vedānta (unqualified dualism) which sought to demolish the Advaita doctrine of Śaṅkara (q.v.); Madhva is also known as Pūrṇaprajña and Ānandatīrtha. Born at Beḷḷe in South Canara district, early in life he became proficient in Vedic learning and renounced the world; his preceptor being Achyutapreksha. He went on pilgrimage to Badarikāśrama and later travelled in different parts of the country to establish his own doctrine against other schools including the followers of Śaṅkara. The Kannada country is the stronghold of Madhvas; there are eight Maṭhas of this sect, some of which were founded by Madhva himself.

He is the author in Sanskrit of comms. on seven of the important Upanishads, on *Bhagavadgītā*, *Brahmasūtra*, *Bhāgavata-purāṇa* and the first 40 hymns of *Ṛigveda*. He wrote also a number of independent tracts including *Anuvyākhyāna* and *Tattva-saṅkhyāna* (q.v.; Tattva-nirṇaya?), *Bhārata-tātparya-nirṇaya* (q.v.; epitome of the *Mahābhārata*) and a gloss on the *Bhāgavata*, which helps to elucidate his philosophy. His *Gīta-tātparya*, in prose and verse, gives the essence of the *Gītā*. Large comms. on his works were composed by his followers.

Madhva did not favour the conception of Gopāla-Kṛishṇa attended by Rādhā and the cowherdesses. Denying that God is the material cause of the world, he considers God as a substance entirely different from the individual souls and the inanimate world. The innumerable souls, which are distinct from one another and are characterised by defects like ignorance, go through a succession of existences. The relation between God and the individual souls is like that between the master and his servant. By serving and worshipping God, the individu souls become like God in most respects. Madhva enjoins worship of Vishṇu as God and pleads for the prohibition of bloodshed in sacrifices. A bitter critic of Śaṅkara's theory of *Māyā*, his theory of creation is based on the doctrine of Sāṅkhyas.

MADHYAMA-VYĀYOGA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene of the *Mahābhārata*.

Ghaṭotkacha, the demon son of Bhīma by Hiḍambā, is pursuing a Brāhmaṇa, his wife and their three sons as he has the order of his mother to bring her a victim. He, however, offers to spare the remaining family, if one is willing to accompany him. The midmost (*Madhyama*) of the three sons, decides to go, though there is a generous rivalry among the three in self-surrender. The midmost son asks time to perform a rite of purification and as he stays long, Ghaṭotkacha, in anger, not knowing his name, shouts for him as Madhyama. Bhīma responds his call as he is the Madhyama of the Pāṇḍavas. He is prepared to take the boy's place, but voluntarily. Ghaṭotkacha, not knowing his father, seeks to compel him, but failing that, accepts his offer to go willingly. On arrival, Hiḍambā greets Bhīma with joy; she reproaches her son and bids him express regret. She explains that her demand was made only to secure for her a visit from Bhīma, whom she had not seen for many a year. The work ends with a verse in praise of Vishṇu.

MĀDHYAMIKA-KĀRĪKĀ (*Mādhyamika-sūtra*). A Sanskrit work by Nāgārjuna (q.v.) on

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Buddhist philosophy. Consisting of 400 verses in 27 chapters, it presents in systematic manner the *Śūnyavāda*, which is taught in the Mahāyāna-sūtras. The author's nihilistic doctrine accepts, like the Vedānta, two truths—the higher ending in the vacuity of all conceptions owing to self-contradiction, and the lower allowing for ordinary life. The work sets forth more clearly the views expressed in the *Prajña-pāramitā* (q.v.).

MĀDHYANDINA-SAṂHITA. See *Veda* (*Yajurveda*).

MADHYA-SIDDHĀNTA-KAUMUDĪ. A Sanskrit grammar of school standard written by *Varadarāja* (q.v.), which is a simplified form of the *Siddhānta-kaumudī* (q.v.).

MĀGHA. A Sanskrit poet, son of Dattakasarvāśraya and grandson of Suprabhadeva; Suprabhadeva is said to have been the minister of a king whose name is variously read as Varmalāta, Varmalākhya, Dharmanābha, Dharmalābha and so on. From an inscription of Varmalāta of A.D. 625, Māgha may be placed in the latter half of the 7th century. This accords with the fact that Māgha in his *Śiśupāla-vadha* makes a clear reference to the *Kāśikā-vṛitti* and the *Nyāsa* thereon, and he also knew the *Nāgānanda* of Śrī-Harsha. The *Śiśupāla-vadha* (q.v.) is one of the five famous Sanskrit Mahākāvyas, wherein Māgha shows great erudition and skill in various devices of poetry. Māgha's vocabulary is very rich and it is said that no new word in Sanskrit could be met with if the first nine cantos of the epic are studied. An oft-quoted stanza ascribes to Māgha all the three qualities: skill in the use of similies, depth of expression, and elegant use of words (i.e., *Upamā*, *Artha-gaurava* and *Pada-lālitya*), the qualities respectively ascribed to Kālidāsa, Bhāravi and Daṇḍin.

MAHĀBHĀRATA. A great Sanskrit epic, the word 'Bhārata' signifying 'battle of the Bharatas' and the word 'Mahābhārata' means 'the great narrative of the battle of the Bharatas'. It is divided into 18 Parvas or 'Books' and consists of over 1,00,000 *ślokas* including those of its supplement, known as *Harivaṁśa* (q.v.). The poem, excluding the episodes and other matter, can be reduced to the more reasonable length of 24,000 *ślokas*, the length actually suggested by a reference in Book I. Vyāsa, the traditional compiler of the Vedas and the author of the Purāṇas, is considered as its author.

The contents of the *Mahābhārata* may be divided into the leading story and the episodical matter connected or unconnected with it. The story deals with the overthrow of the Kauravas at the hands of the Pāṇḍavas who are represented as their cousins; the episodes relate to : (1) the ancient bardic poetry, (2) Brahmanical myths and legends, (3) fables, parables and moral narratives, and (4) didactic sections. Of the first type are the legends of: Śakuntalā (connected with her son Bharata, on whom the epic itself is named), Yayāti (a ruler of Lunar dynasty, whose famous son is Puru), Nala-Damayantī (to show how Nala and Yudhishṭhira lost all their possessions by gambling), Rāma (an abridged version of the ancient Rāma epic), Vidulā (in which Vidulā chastises her cowardly son Sañjaya and exhorts him in forceful language to take up arms and fulfil his duties as a warrior); of the second type are those of Kadrū and Vinatā, *Samudra-manthana* (the churning of ocean), Ruru, Chyavana (who was restored to youth by Āśvins), Indra, Agni, Manu (associated with flood legend), Vishṇu, Sāvitrī (whose story reveals the victory of love and constancy, of virtue and wisdom, over destiny and death), Rishyaśṛiṅga, Agastya (who is said to have drunk up the ocean at the request of gods), Nāchiketa (different from that of in the *Kaṭha-upanishad*), Vasishṭha (his long enmity with Viśvāmitra), Uddālaka and Āruṇi; of

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the third type are the fables of animals by way of illustration (in the form of advice to Yudhishṭhira giving examples from birds and animals); the fourth type consists of Bks. XII and XIII, as also large sections in Bks. : III (28-33; 205-16), V (33-40; 41-46), VI (25-42); XIV (16-51), XI (2-7), dealing with *Nīti* (worldly wisdom and polity), *Dharma* (systematic law and general morality), and *Moksha* (liberation), as the final aim of all philosophy. Of all these didactic portions, none is so popular as the *Bhagavadgītā* (q.v.). There are also sections on cosmologies and genealogies in the fashion of the Purāṇas as well as legends of the Śiva and Vishṇu cults. All these additions indicate on the one hand the popularity which the epic has enjoyed at all times, and on the other, the zealous spirit of the compilers to bring together all that could be collected in an encyclopaedic form.

The introduction of the great epic reveals that Vyāsa imparted his poem first to his pupil Vaiśampāyana, who, in his turn, recited the whole of it at the time of the great Snake-sacrifice (*Nāga-yajña*) of king Janamejaya. It was then heard by the Sūta Ugraśravā, who, being entreated by the Ṛishis assembled at the sacrifice of Śaunaka in the Nimisha forest, narrated to them the whole poem as he learnt it on that occasion. Even, according to this tradition, the epic had passed through three recitations. Thus the *Mahābhārata*, as we have it today, was never the work of any one author nor was it written down at one time. In point of form, it is not a single book and it is only in a very restricted sense that we may speak of the *Mahābhārata* as an 'epic'; it is rather a whole literature.

The *Mahābhārata* has come down to us in two recensions, the Northern and Southern, which are further sub-divided into versions according to the scripts in which the text is written. The Northern recension is thus made up of the Śāradā or Kāshmīrī, the Nepālī, the Maithilī, the Bengali and the Devanāgarī versions, while the Southern one comprises the Telugu, the Grantha and the Malayālam versions. On the whole, the Sourthern recension is longer than the Northern and is remarkable by its precision. Among the complete printed editions of the *Mahābhārata* three alone are important, viz., the Calcutta, the Bombay and the Kumbhakoṇam editions, but none of these can be taken to represent any of the two recensions referred to above. The Bhandarkar Oriental Research Institute, Poona has brought out a critical ed. of the *Mahābhārata*, in which all important versions of the epic have been taken into consideration and all important manuscripts collacted, estimated and turned to account.

It is now generally accepted that the great battle between the Kauravas and the Pāṇḍavas was a historical event. Among the Sūtra works, the *Śāṅkhāyana-śrauta-sūtra* is the first to refer to the Kurukshetra battle, and the *Āśvalāyana-gṛihya-sūtra* knows both *Bhārata* and *Mahābhārata* as sacred books. So far as the grammatical works are concerned, Patañjali definitely knew a Pāṇḍu epic, and that Pāṇini explains the formation of the names of the epic personages and the word 'Mahābhārata'. All these facts establish early origin of the epic. Scholars differ about the age of the epic, some claiming it as over five thousand years old, but we may accept for all practical purposes the view expressed by Winternitz: 'The *Mahābhārata* cannot have received its present form earlier than the 4th cent. B.C. and later than the 4th cent. A.D.'

Here are the contents of the main story of the Mahābhārata :—

Bk. I (*Ādi-parva* or Beginning of the Book). Starting with the genealogy of the Lunar branch of the old Indian kings, known as the Chandravaṁśa, it describes that in the ancient city of Hastināpura, Bharata establishes the capital of his kingdom, which is passed

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on to Kuru who in turn transmits it to his son, Śāntanu. Śāntanu has eight sons by the goddess Gangā, but she throws her first seven sons in the Ganges; only one lives to reach manhood, namely Bhīshma. Bhīshma takes a vow of celibacy and renounces his claim to the succession to permit of his father's marriage to the nymph Satyavatī; Satyavatī gives birth to Chitrāṅgada and Vichitravīrya, but both of them die prematurely, leaving two widows (Ambā and Ambālikā) but no children. By mating each of the widows with the sage Vyāsa, Dhṛitarāshṭra and Pāṇḍu are born. As the former is blind, Pāṇḍu ascends the throne and marries Kuntī and Mādrī, one of whom, commits *satī* at his death; the other Pṛithā or Kuntī, survives Pāṇḍu and brings up his five children, called the Pāṇḍavas, who are really the sons of gods, whom Kuntī and Mādrī had invoked. These sons are Yudhishṭhira (son of Dharma), Bhīma (son of Vāyu), Arjuna (son of Indra) and the twins Nakula and Sahadeva (sons of the Aśvins); Kuntī bears the first three. Dhṛitarāshṭra marries Gāndhārī, gets a hundred sons, called Kauravas, the eldest being Duryodhana and the third Duḥśāsana. Dhṛitarāshṭra, who has now succeeded to the throne, brings up all together and their tutor is Droṇāchārya. The Kauravas grow jealous when the Pāṇḍavas win in a series of mock contests and athletic sports. Arjuna proves beyond all competitors with his bow, save Karṇa, who is the son of virgin Kuntī. After a successful war with Drupada, king of Pañchāla, in which the Pāṇḍavas greatly distinguish themselves, and the selection of Yudhishṭhira by Dhṛitarāshṭra as *Yuvarāja*, the jealousy of the Kauravas bursts into a hot flame. The first exile of the Pāṇḍavas, with their mother Kuntī, is to the forest round the city of Vāraṇāvata. A ghastly attempt is made by Duryodhana to burn them in the *Lākshagṛiha* (the lac house), but as they are forewarned by Vidura, they escape. In the meantime, the Pāṇḍavas, in the guise of Brāhmaṇas, reach the court of Drupada where the *swayaṁvara* of Draupadī, the daughter of the king, is being held. Arjuna is the only successful contestant and thus wins Draupadī; Draupadī, however, becomes the polyandrous wife of all the five brothers. Through the mediation of Vidura and Bhīshma, the division of kingdom between the Pāṇḍavas and the Kauravas is effected. The Pāṇḍavas select Indraprastha as their capital, where Yudhishṭhira rules justly and piously in his kingdom.

On the advice of Nārada, it is mutually agreed among the Pāṇḍavas that if any of the brothers intrudes on the privacy of any other of the brothers with Draupadī, the former should go into banishment and lead a life of chastity for twelve years. In order to protect some cattle of a Brāhmaṇa, Arjuna has to fetch weapons from a room in which Yudhishṭhira happens to be together with Draupadī; Arjuna goes into self-banishment for twelve years. During his adventures, Arjuna marries Ulūpī (the daughter of Nāga king), Chitrāṅgadā (the daughter of Chitravāhana, king of Maṇipura), and Subhadrā (the sister of Kṛishṇa). Arjuna and Kṛishṇa aid Agni in burning the Khāṇḍava forest (sparing only the demon Maya, who is a great artist) at which Agni procures for them heavenly weapons including the bow Gāṇḍīva, a discus and a club.

Bk. II (*Sabhā-parva* or Assembly in the Gambling Hall). In gratitude, Maya builds for Yudhishṭhira a marvellous palace with all kinds of most ingenious devices; preparations for the offer of the great sacrifice for the *Rājasūya* are then made. Jarāsandha, king of Magadha, is killed by Bhīma; after this, Arjuna, Bhīma, Sahadeva and Nakula go forth on victorious campaigns of conquest in the north, east, south and west respectively. *Rājasūya* is celebrated with great pomp and numerous kings, including the Kauravas, join it; in a quarrel, Śiśupāla, king of Chedi, is killed by Kṛishṇa. Duryodhana, who has stayed with the Pāṇḍavas for some

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time, when viewing the palace, mistakes a crystal surface for a lake and an artificial pond by for dry land, at which Bhīma, Arjuna and Draupadī burst out laughing. It is with the feelings of the deepest envy and hate that he takes leave of his cousins and returns to Hastināpura. Duryodhana conspires with Śakuni, who is a skilled player in dice, to win Yudhishṭhira's whole kingdom. With the approval of Dhṛitarāshṭra, Duryodhana sends Vidura in person to Yudhishṭhira to invite him to the game; in Dhṛitarāshṭra's palace, the Pāṇḍavas are greeted affably and the game of dice starts. Yudhishṭhira stakes and loses his pearls and gold, jewels, inlaid chariots, war elephants and slaves, the kingdom itself, and then, in desparation, his brothers, and lastly Draupadī. At the behest of Duryodhana, Duḥśāsana brings Draupadī in, dragging her by the hair of her head; not only this, Duryodhana asks Draupadī to sit on his left thigh, which he bares. Bhīma can no longer contain himself and utters a dreadful oath : 'For this foul deed will I drink the blood of Duḥśāsana and break the thigh of Duryodhana'. Dhṛitarāshṭra, however, returns Yudhishṭhira his kingdom and exhorts him to let bygone and be bygones. No sooner the Pāṇḍavas depart, however, than Duryodhana, Duḥśāsana and Śakuni persuade Dhṛitarāshṭra to give his consent to a second game of dice. This time, the loser is to go into banishment into the forest for twelve years, sojourn somewhere in a city in the thirteenth year incognito, and should he be recognised in the thirteenth year, he has to go into banishment for another twelve years. The Pāṇḍavas, who are still on their homeward journey, return to Hastināpura; the game begins afresh, and Yudhiṣṭhira again loses; hence the Pāṇḍavas prepare to go into the forest.

Bk. III (*Vana-parva* or Forest Section). The adventures of the Pāṇḍavas during the twelve years in the forest are told with great prolixity in this book. The Pāṇḍavas have been given by the Sun-god a copper cooking-pot (akshayapātra) which fills itself. In the Kāmyaka Vana, Bhīma slays the demons Kirmīra and Hiḍamba and marries Hiḍambā, the sister of the latter; by this marriage, Bhīma gets a son named Ghaṭotkacha. In order to obtain heavenly weapons, Arjuna wanders in the Himālayas where he meets Śiva (disguised as Kirāta), Yama, Varuṇa, Kubera and Indra, who give him irresistible weapons. In Indra's heaven, Arjuna lives for five years, learning there the art of singing and dancing; the Pāṇḍavas set out to meet Arjuna. In order to fulfil Draupadī's longing for heavenly lotus flowers, Bhīma encounters Hanumān, as also lions and elephants; he also releases Kubera from the curse of Agastya. The Pāṇḍavas meet Arjuna and live for some time with Kubera; Yudhishṭhira frees Nahusha from the curse of Agastya and Nahusha returns to heaven. The Pāṇḍavas return to the Kāmyaka forest where they are revisited by Kṛishṇa. Knowing the distress of the Pāṇḍavas, Duryodhana feels rejoiced and he sets out to visit them, so as to gloat over their distress; he, however, is captured in a fight by the Gandharva king and is liberated only with the aid of the Pāṇḍavas. During the twelfth year of their sojourn in the forest, while the Pāṇḍavas are out, Draupadī is stolen away by Jayadratha, king of the Sindhus. Immediately, he is pursued but as he is Dhṛitarāshṭra's son-in-law, Yudhishṭhira grants him his life. In a battle with the Kauravas, Yudhishṭhira fears none so greatly as Karṇa who has a natural coat-of-mail and ear-rings which make him invulnerable. Indra, father of Arjuna, disguised as a Brāhmaṇa, begs these things of Karṇa and thus releases Yudhishṭhira from his fear of Karṇa. Indra, however, presents Karṇa a never-failing spear which he is only to use against one enemy. The Pāṇḍavas leave Kāmyaka forest and go to Dvaitavana, where they meet an invisible spirit (yaksha) who

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puts some philosophical questions to Yudhishṭhira. Pleased with the answers, he grants the Pāṇḍavas the favour that they may remain incognito in the thirteenth year.

Bk. IV (*Virāṭa-parva* or The events at the court of Virāṭa). To pass the thirteenth year, the Pāṇḍavas go to the court of Virāṭa, king of the Matsyas and stay there under fictitious names in appropriate disguise. Yudhishṭhira takes service as an instructor in dicing, Bhīma as a cook, Arjuna, taking the feminine name Bṛihannalā, as a dancing master to the king's daughter, Uttarā, Nakula as a horse-tamer, Sahadeva as an overseer of royal cattle and Draupadī as a chambermaid to the queen. Kīchaka, a brother-in-law of the king and commander of his army, falls in love with Draupadī; so pronounced at length become his unwelcome attentions that the enraged Bhīma slays him and leaves the court under the impression that Draupadī is guarded by five invisible Gandharavas who will surely avenge any insult to their charge. Kīchaka has often oppressed Suśarman, the king of the Trigarta and taking advantage of his death, the Trigartas in liaison with the Kauravas organise a raid on the territory of Virāṭa, steal his cattle and take him as prisoner. They, however, are defeated with the help of the Pāṇḍavas, except Arjuna, who is engaged in an encounter with Duryodhana, Karṇa, Bhīshma, etc. who have also stolen away Virāṭa's cattle at another point. The Pāṇḍavas, however, remain unrecognised; after the end of the thirteenth year, the Pāṇḍavas appear in their true form. Virāṭa immediately offers Arjuna his daughter as a wife; Arjuna accepts her, but for his son, Abhimanyu. The wedding of Abhimanyu and Uttarā is then celebrated and many kings including Drupada and Kṛishṇa arrive with costly presents.

Bk. V (*Udyoga-parva* or Preparations for War). The allies of the Pāṇḍavas assemble in the Virāṭa court; Kṛishṇa proposes that an ambassador be sent to Duryodhana to request him to give back to the Pāṇḍavas their half kingdom. Embassies are exchanged and negotiations opened; Drupada sends a Brāhmaṇa envoy to Hastināpura; Kṛishṇa also undertakes a mission to the Kauravas as a last resort. Despite the persuasions of Kṛishṇa, Bhīshma, Droṇa and Vidura, Duryodhana announces that he will not cede to the Pāṇḍavas even as much land as will cover the point of a needle. Kṛishṇa as also Kuntī try to win Karṇa over to the Pāṇḍavas, but he is adamant in his resolution to fight for Duryodhana. Both sides actively prepare for war and try to win kings to their sides; both Duryodhana and Arjuna approach Kṛishṇa for help : Arjuna chooses Kṛishṇa by himself and Duryodhana prefers the army without Kṛishṇa. The Pāṇḍavas choose Dhṛishṭadyumna, son of Drupada as their commander, and the Kauravas choose Bhīshma. On account of assigning a lower position to Karṇa as chariot fighter, Karṇa swears that he will not fight until Bhīshma has fallen. Bhīshma also declares that he will fight with all, except with Śikhaṇḍin, who has once been a woman. The two armies march to Kurukshetra.

Bk. VI (*Bhīshma-parva* or Bhīshma's Leadership). Before the beginning of the battle, certain covenants are agreed on among the combatants: only opponents of equal birth and bearing the same kind of arms can fight with each other; horsemen can fight with horsemen and footmen with footmen; no one may attack another without giving him warning; those who have surrendered as also the fugitives and the non-combatants are not to be slain, and so on. Sage Vyāsa appears and blesses Sañjaya with power to get full information about the battle so that he can make a full report to Dhṛitarāshṭra. At the break of dawn, the blow of conches and the beating of drums signal the commencement of the fight. Arjuna becomes unnerved when he sees his elders and brothers, teachers and kinsmen, who are now his opponents; he lays down his bow and desires to desist; Kṛishṇa

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on his chariot then propounds the great philosophical discourse, entitled the *Bhagavadgītā* (q.v.), calling upon Arjuna to discharge his duty disinterestedly and with a sense of dedication to the Lord; clears of his confusion and doubt, whereupon Arjuna decides to fight. Bhīshma and Arjuna encounter each other repeatedly, and both of them fight so bravely that even gods and demons watch the fight. Duryodhana reproaches Bhīshma for showing mercy to Arjuna while, Kṛishṇa blames Arjuna for showing regard to his grandfather. The next day Bhīshma fights ferociously and Kṛishṇa himself rushes upon Bhīshma to kill him, but Arjuna holds him back by force, reminding him of his oath not to fight. On the tenth day of the battle, the Pāṇḍavas think of a plan to kill Bhīshma : Arjuna, hidden behind Śikhaṇḍī, showers arrows upon Bhīshma and later on in a combat wounds him so much that Bhīshma has to retire.

Bk. VII (*Droṇa-parva* or Leadership of Droṇa). After the fall of Bhīshma, Droṇa is consecrated as commander-in-chief of the Kaurava army on the 11th day. On the 13th day of the battle, Droṇa draws up his forces in the form of a spider's web (Chakravyuha) ; into this the youthful Abhimanyu, son of Arjuna, drives his chariot, is separated from protectors by Jayadratha, and is untimely slain. The next day, Jayadratha is killed by Arjuna, as Arjuna had sworn to kill Jayadratha before sunset. The fight, however, is not interrupted as usual after sunset ; Karṇa is bearing hard on the Pāṇḍavas ; Ghaṭotkacha is sent out to meet him, fights manfully and inflicts heavy damage on the Kauravas until he is killed by the spear given by Indra to Karṇa and which he wanted to reserve for Arjuna. On the fifteenth day, Droṇa kills Drupada and Virāṭa, but as soon as Droṇa hears from the lips of Yudhishṭhira that Aśvatthāmā, the son of Droṇa (also the name of an elephant) has been killed, to fulfil his vow, he casts his weapons aside and is thus slain by Dhṛishṭadyumna ; thus comes the end of Droṇa.

Bk. VIII (*Karṇa-parva* or Leadership of Karṇa). The command now passes on to Karṇa who holds it for two days ; on the sixteenth day, Bhīma and Aśvatthāmā, Arjuna and Karṇa show many a feat of bravery but with no decisive result; the following day, Śalya consents to drive the chariot of Karṇa. Bhīma kills many a son of Dhṛitarāshṭra with his weighty club, he hurls Duḥśāsana down from his chariot, tears open his breast and drinks his warm blood, as he had previously sworn. Meanwhile, Arjuna and Karṇa are engaged in a fierce combat; suddenly, one wheel of Karṇa's charoit begins to sink into the ground; as Karṇa tries to pull the chariot out, Arjuna, at the instance of Kṛishṇa, kills Karṇa treacherously.

Bk. IX (*Śalya-parva* or Leadership of Śalya). On the eighteenth and the last day of the battle, Śalya succeeds Karṇa but at about midday he is slain by Yudhishṭhira. Sahadeva kills Śakuni while Duryodhana flees alone to a pond. Besides him, there were only three surviving Kaurava heroes ; Kṛitavarman, Kṛipa and Aśvatthāmā. The Pāṇḍavas seek Duryodhana; Bhīma challenges him to a club-duel, smashes his left thigh and fulfils his oath.

Bk. X (*Sauptika-parva* or The Nocturnal Slaughter in the camp of Pāṇḍavas). Distressed at the fall of Duryodhana, Aśvatthāmā steals into the camp of the Pāṇḍavas, kills all the sleeping heroes, including Dhṛishṭadyumna, Śikhaṇḍī and the five sons of Draupadī. At the bewailings of Draupadī, Bhīma pursues Aśvatthāmā and snatches the jewel which has grown on his head ; he, however, spares his life on account of his being the son of their preceptor. Aśvatthāmā also destroys the last scion of the Kuru-race, who is lying in the womb of Uttarā, the wife of Abhimanyu ; Uttarā later on gives birth to a dead child, which is, however, revived

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by Kṛishṇa. This is Parīkshit, the father of Janamejaya, at whose snake-sacrifice (*nāga-yajña*) the *Mahābhārata* is supposed to have been first recited.

Bk. XI (*Strī-parva* or The Women's Lament for the Dead). In order to perform the funeral ceremonies for the dead, Dhṛitarāshṭra, Gāndhāri and the other ladies of the court, make their way out of the city, where they were joined by the Pāṇḍavas along with Kṛishṇa. Both Gāndhāri and Draupadī have lost all their sons and it is after some difficulty that Kṛishṇa can effect some kind of reconciliation between the Pāṇḍavas and the old king and queen. Seeing the dead bodies of all her sons, Gāndhāri curses Kṛishṇa that after thirty-six years he shall cause the destruction of his own race.

Bk. XII (*Śānti-parva* or Book of Consolation). The five Pāṇḍavas, Kṛishṇa, Kṛipa and others proceed to Kurukshetra where Bhīshma is lying on the bed of arrows, surrounded by many sages. Yudhishṭhira requests his grandfather to give him advice; Bhīshma's discourse covers every subject, coming under the four ends of human endeavour, virtue (*dharma*), gain (*artha*), desire (*kāma*) and salvation (*moksha*). With high principles and illustrative stories, he deals with polity and kingly duty (Rāja-dharma), the duties of the four castes and four stages of life (*Āśramas*), duties in cases of distress and danger (*Āpad-dharma*) and those to be observed by one intent on spiritual salvation (*Moksha-dharma*).

Bk. XIII (*Anuśāsana-parva* or The Book of Precepts). Continuing his discourse, Bhīshma expatiates upon the laws and precepts upon charitable bestowal of gifts (*Dāna-dharma*). There are large portions which contain quotations from, or exact parallels to, well-known law-books, e.g., *Manu-smṛiti*. The book also contains hymns to Śiva and Vishṇu like the famous hymn of the thousand names of Vishṇu. With blessings on Yudhishṭhira for a successful rule on earth and attainment of salvation in the other world, Bhīshma concludes his discourses.

Bk. XIV (*Āśvamedhika-parva* or The Horse-sacrifice). Vyāsa advises Yudhishṭhira to offer a horse-sacrifice to purge himself of all his sins. Arjuna protects the horse in its wanderings for one year. The horse-sacrifice is performed and thenceforward Yudhishṭhira rules his kingdom as a pious king.

Bk. XV (*Aśramavāsika-parva* or Life in the Hermitage). For fifteen years, Yudhishṭhira rules, conducting himself with all due respect towards his aged uncle Dhṛitarāshṭra. In the fifteenth year, Dhṛitarāshṭra resolves to retire into the forest as a hermit; Vidura, Sañjaya, Gāndhārī and Kuntī accompany him. After some time, the Pāṇḍavas visit their relatives in the forest, just as the sage Vidura is dying. Two years later, a forest fire breaks out, and therein, Dhṛitarāshṭra, Gāndhārī and Kuntī cast their bodies; Sañjaya leaves for the Himālayas.

Bk. XVI (*Mausala-parva* or The Yādava Fratricide). In the thirty-sixth year of Yudhishṭhira's rule, Kṛishṇa sees that the time has come for the mutual destruction of his race, which Gāndhārī had mentioned. At a drinking bout, the chiefs of the two clans fall to quarrelling in which they are joined by others; all of them, with the exception of some heroes, perish. Kṛishṇa looks round for Baladeva, but is just in time to see his end. Kṛishṇa is mistaken by a hunter, named Jarā for an antelope, and is shot and killed. On receipt of the news, Arjuna takes all the Yādava ladies and the old heroes to Indraprastha, but they are overtaken by the thieves; Arjuna is not even able to bend his bow; Arjuna returns to the city and the surviving heroes settle at different capitals.

Bk. XVII (*Mahāprasthāna-parva* or The Great Departure). After the loss of their faithful friend, Kṛishṇa, the Pāṇḍavaś resolve to renounce the world; Yudhishṭhira appoints Parīkshit as king and bids farewell to his subjects. The five Pāṇḍavas, Draupadī and a

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dog, cross the Himālayas and reach the Meru mountain. On the way to heaven, Draupadī first falls dead. "Why has the virtuous Draupadī fallen?", asks Bhīma and Yudhishṭhira replies, "Because of her partiality to Arjuna". Then Sahadeva falls, and to Bhīma's question, Yudhishṭhira replies that Sahadeva was boastful of his intellectual superiority; then Nakula falls; Yudhishṭhira says that Nakula thought that he had no equal in beauty; Arjuna then falls because of boasting of his heroism, and Bhīma too, because of his inordinate gluttony and boasting about his physical strength. Indra comes in his chariot, to fetch Yudhishṭhira to heaven; the latter, however, desires no heaven without his brothers; Indra says that he will see them there. But Yudhishṭhira also insists upon his dog entering heaven as well, and that Indra will not allow under any circumstances. The dog then reveals itself as the god-Dharma who has tested Yudhishṭhira in the forest as the yaksha at the pool and who has tested him again here. Thus they reach heaven, but Yudhishṭhira by no means wants to stay there without his brothers and Draupadī.

Bk. XVIII (*Svargārohaṇa-parva* or The Ascent to Heaven). A divine message takes Yudhishṭhira through hell where his brothers are suffering; he resolves to stay in hell with his brothers. Soon Indra comes and explains to him, that he himself has to visit hell first, owing to uttering a half-truth to Droṇa about his son's death, and in the same way his brothers and friends have to be purged of their sins in hell. After Yudhishṭhira has taken a bath in the heavenly Gangā, he takes a divine form and sees Kṛishṇa, his brothers and Draupadī in heaven. Droṇa has entered Bṛihaspati, Dhṛitarāshṭra has attained the world of Kubera, the god of wealth, Pāṇḍu with his queens is in Indra's world, Karṇa has entered the Sun, both Vidura and Yudhishṭhira become one with Dharma and Kṛishṇa enters Lord Nārāyaṇa of whom he was an incarnation.

Being a great national epic, men and women, young and old, rich and poor, high and low, simple and sophisticated, all derive entertainment, inspiration and guidance from the *Mahābhārata*. The well-known literary works in most of the Indian languages, the popular folk-songs, the ballads sung by itinerant bards, draw their inspiration from the *Mahābhārata*. There is indeed no department of Indian life, private or public, which is not deeply influenced by this great epic; this is due mainly to the encyclopaedic character of the epic. It is said that in the fields of *Dharma* (religion and ethics), *Artha* (material sciences), *Kāma* (pleasure of life) and *Moksha* (spiritual emancipation), whatever is taught in this epic may be found elsewhere, but whatever is not found in it, will not be found anywhere.

MAHĀBHĀRATA-TĀTPARYA-NIRṆAYA. A Sanskrit metrical work in 32 chapters by Madhva (q.v.), which is an epitome of the *Mahābhārata*; it is also called *Bhārata-tātparya-nirṇaya.*

MAHĀBHĀSHYA. 'The Great Commentary' in Sanskrit by Patañjali (q.v.) on Pāṇini's *Ashṭādhyayī* (q.v.), which comments on 1228 Sūtras of Pāṇini in *Ashṭādhyāyī's* order. The *Mahābhāshya*, on each *Pāda* of the *Ashṭādhyāyī* is, however, divided into several parts called *Āhnikas*, their number being 85.

It is a bulky work, explaining, and sometimes correcting Pāṇini's Sūtras. It supports Pāṇini where Kātyāyana finds fault with him; while on other occasions it agrees with Kātyāyana as against Pāṇini. In accordance with the changes introduced in the language by the lapse of time, it also prescribes certain supplementary rules (*ishṭis*). The *Mahābhāshya* is perhaps the earliest specimen of a commentary, a mode of writing which came to be extensively employed in later days. There are proverbial expressions and refe-

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rences to everyday life which have made the work an interesting reading. A comm. on this work was written by Kaiyaṭa in the 12th century.

The *Mahābhāshya* affords good evidence of the development of Sanskrit prose in remote antiquity.

MAHĀBHĀSHYA-PRADĪPA. Same as *Pradīpa* (q.v.).

MAHĀBHĀSHYA-PRADĪPODDYOTA. Same as *Uddyota* (q.v.).

MAHĀBODHI-VAṀSA. A Pali work, ascribed to Upatissa (q.v.) of Ceylon or to Kassapa (q.v.), which describes the history of the Bodhi tree. It is a prose work, there being *gāthās* only at the end of chapters and towards the end of the whole book. Basing itself on *Mahāvaṁsa* (q.v.) and other works of similar nature, it gives a history of Buddhist Dīpaṅkara, a brief account of the life of Bodhisattva under previous Buddhas, life of Gotama, his enlightenment, planting of the Bo-tree of Anurādhapura, attainment of *Bodhi* by Ānanda, Mahāparinirvāṇa of the Buddha, the first three Councils, Mahinda's visit to Ceylon and establishment of Buddhism there, planting of the tree, and starting of ceremonies with its worship. The work, in a style more artificial and affected, shows distinct traces of the influence of Sanskrit on Pali and may be regarded as inaugurating the era of Sanskritised Pali. Geiger and Wickremasinghe place the work in the 10th cent. A.D.

MAHACHAKRI SIRINDHORN, the Princess of Thailand. A modern Indologist, who has tr. into Thai (1979) the *Thāideśa-vilāsam* Kāvya of Satya Vrat (q.v.); in this task she had the collaboration of Prapod Assavavirulhakarna.

MAHĀCHANDA MUNI. See *Dohā Pāhuḍa.*

MAHĀDEVA (fl. 1283). A Sanskrit grammarian and author of the *Śabdasiddhi*, a comm. of the Kātantra school, of which a manuscript is dated Saṁvat 1340.

MAHĀDEVA (fl. Ist half of 17th cent.). A Sanskrit writer of Tamil Nadu and author of *Adbhuta-darpaṇa*, a drama based on the *Rāmāyaṇa*, in which Rāma sees the happenings in Laṅkā through the device of a magic-mirror. It narrates the progress of Rāma's war onwards from Hanumān's return from Ceylon.

MAHADEVA GANGADHAR BAKRE. A Sanskrit scholar, who has ed. *Gṛihya-sūtra* by Pāraskar, with five commentaries of Karka Upādhya, Jayarāma, Harihara, Gadādhara and Viśvanātha and appendices, in 1982.

MAHĀDEVA SHĀSTRĪ, A. A Vedic scholar, who ed. *Taittirīya-saṁhitā* of *Sāmaveda* with the comm. of Bhaṭṭa Bhāskara (1894-98; in collaboration with Raṅgāchārya; the work is, however, incomplete) as also ed. the *Taittirīya-brāhmaṇa* (Mysore, 1908-13) with the comm. of Bhaṭṭa Bhāskara and ed. *Khādira-gṛihya-sūtra* (1913; jointly with Śrīnivāsāchārya).

MAHĀDEVA UTTAMAKARA (fl. 18th cent.). A Sanskrit author of *Vyāpti-rahasya-ṭīkā*, a work on Nyāya philosophy.

MAHĀDEVAN, T.M.P. A modern scholar, whose chief works are: *Invitation to Indian Philosophy*, *The Philosophy of Advaita with Special Reference to Bharatitirtha-Vidyāraṇya*, *Spiritual Perspectives*, *Essays in Mysticism and Metaphysics*, *Upanishads* (study) and *Śaṅkarāchārya* (study).

MAHĀKACHCHĀNA (fl. 6th cent. B.C.). A direct disciple of the Buddha and author of *Nettipakaraṇa* and *Peṭakopadesa* (qq.v.), two non-canonical Pali works. He is considered the best expounder of the word of his Master.

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MAHĀKACHCHĀYANA. Identical with Kachchāyana (q.v.), according to Buddhist tradition.

MAHĀLINGA ŚĀSTRI, Y. (b. 1897). A Sanskrit writer, great-grandson of Tyāgarāja (Rāju) and 12th in descent from Appayya Dīkshita. His chief works are: *Bhāsa-kathā-sāra* (an abridgement in prose of Bhāsa's dramas widely appreciated by the Universities), *Kinkinimālā* (Madras, 1934, which includes besides renderings from Shakespeare, Wordsworth, Shelley and Dr Johnson many new minor poems), *Prati-rājasūyam* (on the counter Rājasūya sacrifice which Duryodhana performs after sending his cousins into exile), *Kaliprādurbhāva* (Tiruvalangadu, 1956; dealing in seven short Acts the demoralising effect of Kali Age), *Ubhaya-rūpaka* (a social comedy), *Udgātṛidaśānana* (introducing modern ideas), *Kaundinya-prahasana* (Madras, 1930; a *prahasana* on the popular tale of a miser, who always eats at another's house), *Śṛiṅgāra-nāradīya* (1956; a *prahasana* on sex-transformation), *Markaṭa-mardālikā* (1951; a Bhāṇa on the monkey and the drum tale), *Dravidarya-subhāshita-saptatati* (1952; Sanskrit rendering of the verses of the wise lady of Tamil Avvai) and *Śambhu-charyopadeśa* (1931; Sanskrit rendering of the Indo-Anglian writer K.S. Venkaṭaraman's 'A Day with Śambhu'). Besides the above, he is the author of several poems and short stories; his *Ubhaya-rūpaka* is a farce.

MAHĀMAṄGALA (fl. 14th cent.). A Buddhist Pali writer, who is identical with Maṅgala, the Pali grammarian. He is the author of *Buddhaghosuppatti* (q.v.).

MAHĀNĀMA. A Buddhist Pali author of *Saddhamma-ppakāsinī* and *Mahāvaṁsa* (qq.v.). In the epilogue of the *Saddhamma-ppakāsinī*, the author states that he finished the work in the third year after the death of king Moggalāna, while residing in the Uttaramanthiparivena of the Mahāvihāra. Though some scholars identify this Moggalāna with Moggalāna I in the first half of the seventh century A.D., B.C. Law prefers to identify him with Moggalāna III, father and predecessor of Vijayabāhu I (A.D. 1055-1110). Malalasekara believes this Mahānāma to be the second Mahānāma appearing in Bodhgayā inscription after Upasena II and to have been later than the earlier Mahānāma by a couple of centuries.

MAHĀṆANDI (ĀNANDA). A Jaina Apabhraṁśa poet, whose *Ānandā-Ānanda-stotra* is a didactic work of 45 verses; the poet's date is not certain.

MAHĀNĀRĀYAṆA-UPANISHAD. See *Upanishad.*

MAHĀNĀṬAKA. Same as *Hanumannāṭaka* (q.v.).

MAHĀNAYAPRAKĀŚA. A Sanskrit work in 9 chapters, attributed to Abhinavagupta (q.v.), which deals with the Śākta system of philosophy. In about 600 *Kārikās*, it explains the means for the realisation of Mahāśakti, who pervades and preserves the universe.

MAHĀNAYAPRKĀŚA. A work by Rājānaka Śitikaṇṭha, which consists of vernacular Kārikās followed by Sanskrit commentaries.

MAHĀ-NIDDESA. Same as *Niddesa* (q.v.).

MAHĀ-NIRUTTI-GANDHA. A Pali grammatical work, attributed to Kachchāyana (q.v.).

MAHĀNIRVĀṆA-TANTRA. A famous Śākta Sanskrit Tantra, which also teaches a philosophy closely similar to the systems of the Vedānta and Sāṅkhya, while in ethics its teachings resemble those of the *Manu-smṛiti*, *Bhagavadgītā* and the Buddhist sermons. It

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considers that in Kaliyuga, there are only two Āśramas, viz., that of a householder and that of an ascetic. A highly popular work, it is dated perhaps not earlier than the 18th century.

MAHĀ-NISĪHA. See *Chheya-sutta.*

MAHĀ-NIŚĪTHA. See *Mahā-nisīha.*

MAHĀ-PACHCHAKKHĀNA. See *Pāiṇṇa.*

MAHĀPARINIVVĀṆA-SUTTANTA. *Sutta* No. 16 of the *Dīgha-nikāya* (q.v.), it is the Great Discourse on the perfect *Nirvāṇa* of the Buddha. Containing important biographical information about the Buddha, it is a continuous record of the later part of the Buddha's life, his last speeches and sayings, and his death.

MAHĀPARITTA. See *Paritta.*

MAHĀ-PRATYĀKHĀYĀNA. See *Mahā-pachchakkhāna.*

MAHĀPURĀṆA (*Tisaṭṭhi Mahāpurisa Guṇālaṁkāra*). An Apabhraṁśa poem by Pushpadanta (fl. 10th cent.).

It describes the lives of 63 (*Tisaṭṭhi*) great men (*Mahāpurisa*) and consists of 102 *Sandhis* divided into two parts: Ādi-purāṇa (37) and Uttara-purāṇa (65). The Uttara-purāṇa is devided into two sections, the first containing 43 and the second 22 *Sandhis*; the total number of *Ślokas* in the *Mahāpurāṇa* is about 13,000. Below are given the contents of the Mahāpurāṇa:

Ādi-purāṇa : It narrates the poet's hesitation in beginning the work for fear of wicked people; the encouragement he received from Bharata; Ṛishabha's birth in Ayodhyā, his marriage with Jasavaī and Suṇandā, birth of sons and daughters and their education, Ṛishabha's renunciation; conquests of Chakrvarttī Bharata; past lives of Ṛishabha's sons and his friends; Sulochanā's selection of Jaya in Svayaṁvara, past lives of Jaya and Sulochanā; Bharata's getting *nirvāṇa* after reigning for a long time in Ayodhyā.

Uttara-purāṇa (1st section: 38-80). It treats of the lives of 20 Tīrthaṅkaras, 8 Baladevas, 8 Vāsudevas, 8 Prativāsudevas and 10 Chakravarttīs. *Sandhis* 38-68 treat of Ajita and other Tirthaṅkaras; 69-79 narrate the story of the Jaina version of the *Rāmāyaṇa* (the important changes introduced in the original story are: Rāma's mother is Subalā, Lakshmaṇa is son of Kaikeyī, Rāma is lotus-coloured instead of Śyāma, Sītā is daughter of Rāvaṇa and Mandodarī; Daśaratha died after Rāma's return from Laṅkā); *Sandhi* 80 describes the life of Nami. (2nd seetion: 81-102). *Sandhis* 81-92 treat of the story of *Mahābhārata* (past lives of the Mahābhārata characters have also been described); this section contains several scenes full of poetic charm. *Sandhis* 93-102 describe the lives of Pārśvanātha, Mahāvīra, Jambū Swāmī, Prītiṅkara and the *nirvāṇa* of Mahāvīra.

The plot of the *Mahā-purāṇa* has been designed on a vast scale. Not only are there the biographies of 63 great men, their past lives have also been mentioned in detail. The author seeks to propagate Jainism by criticising the Brāhmaṇical religion.

MAHĀSĀMI. See *Mūla-sikkhā.*

MAHĀSENA (fl. *c.* 1000). A Jaina Sanskrit poet and author of *Pradyumna-charita*, written at the instance of Sindhurāja, who died about A.D. 1000. Also called Mahāsenāchārya and Pappadaguru, he was pupil of Chārukīrti.

MAHĀSIDDHĀNTA. A Sanskrit treatise on astronomy by Āryabhaṭa (q.v.).

MAHĀTANTRA. See *Dhīvṛiddhi-tantra.*

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MAHĀṬĪKĀ. A Pali comm. on *Visuddhi-magga* (q.v.), attributed to Dhammapāla; also called *Paramattha-mañjūshā.*

MAHĀTYĀGI. A Sanskrit version of M.O. Avara's Malayalam poem (1976-77), which forms a reflection on the last seven words uttered by Christ from the Cross.

MAHĀVAGGA. See *Vinaya-piṭaka.*

MAHĀVAṀSA. A Pali chronicle by Mahānāmā, who may be placed in the 5th cent. A.D.?

A history of Ceylon and covering the same period as the *Dīpavaṁsa* (q.v.) in almost the same order, it is a perfect epic, as compared to the *Dīpavaṁsa* which is but a feeble attempt at composing an epic. The author aims at an ornate poem and handles his material, language and metre with great dexterity; he has filled in the gaps in the *Dīpavaṁsa* account, and also introduced considerable new material. The work, drawing much new material from the *Aṭṭhakathā,* has added to the story of Vijaya and his immediate successors and has developed the story of Duṭṭhagāmaṇi into an independent epic. The work, like the *Dīpavaṁsa,* ends with Mahāsena (325-52); the continuation of the *Mahāvaṁsa* is called the *Chūlavaṁsa* (q.v.).

According to the Indian tradition, the *Mahāvaṁsa* is a comm. on the *Dīpavaṁsa;* Oldenberg considers the two chronicles as two versions of the same story. There is a similarity of material and arrangements and both have a number of common verses. The work is valuable for historical and geographical information about Ceylon and India as also for the history of Buddhism. The chronology of kings mentioned in it is fairly accurate; it also contains the names of many Pali works. See *Dīpavaṁsa.*

MAHĀVASTU. A Sanskrit work of the *Avadāna* (q.v.) class, which was probably composed in the 1st cent. A.D. Its principal subject is *Vinaya,* but it contains, besides the life-story of the Buddha, some narratives of the *Jātaka* and *Avadāna* types.

MAHĀVIBHAṄGA. The first part of *Sutta-vibhaṅga* (q.v.).

MAHĀVĪRA (fl. *c.* 850). A Sanskrit writer and author of the *Gaṇita-sāra-saṅgraha,* a work on Mathematics. He flourished under the patronage of king Amoghavarsha.

MAHĀVĪR. A Sanskrit scholar, whose chief work is *Smartha Theory of Pāṇini and Sentence Derivation* (1984).

MAHĀVĪRACHARITA. A Sanskrit drama in 7 Acts by Bhavabhūti (q.v.), which describes the main story of the *Rāmāyaṇa* ending with Rāma's return from Laṅkā, but "a deliberate bid for dramatic effect is made through the whole story as the feud of Rāvaṇa, and his plot to ruin Rāma".

Act I reveals Viśvāmitra's hermitage where Rāma and Lakshmaṇa see and love Sītā and Urmilā, daughters of Janaka of Videha. Rāvaṇa, however, sends a messenger to demand Sītā's hand in marriage, but Viśvāmitra summons Śiva's bow, which, if Rāvaṇa bends, may have Sītā. The bow is broken by Rāma and Rāvaṇa's envoy departs in rage. In Act II Rāvaṇa's minister Mālyavant plots with Rāvaṇa's sister Śūrpaṇakhā how to make good the defeat sustained; a letter from Paraśurāma suggests a means; they incite him to avenge the breaking of Śiva's bow. Paraśurāma acts on the hint in his usual haughty manner; he arrives at Mithilā, insults Rāma and demands a conflict. In the next Act, the exchange of insults continues; Vasishṭha, Viśvāmitra, Śatānanda, Janaka and Daśaratha in vain seek to avoid a struggle between the youth and the savage Brāhmaṇa, slayer of his own mother and exterminator of

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Kshatriyas, but they fail. Act IV reveals that Paraśurāma has been defeated, and he has saluted with respect the victor; Mālyavant thinks of a new device : Śūrpaṇakhā will assume the dress of Mantharā, servant of Kaikeyī, Daśaratha's favourite wife, and destroy the concord of the royal family. That family is in excellent spirits; Rāma is at Mithilā with his father-in-law when the supposed Mantharā appears, bearing an alleged letter from Kaikeyī asking him to secure Daśaratha's fulfilment of two boons he had once granted her; these are: the selection of her son Bharata as crown prince and Rāma's banishment for fourteen years. Meanwhile Bharata and his maternal uncle Yudhājit have asked Daśaratha to crown Rāma forthwith; he is only too willing, but Rāma arrives, respects the demands of Kaikeyī and insists on leaving for the forest, accompanied by Sītā and Lakshmaṇa, while Bharata treats himself but as vicegerent. In Act V a dialogue between the aged vultures Jaṭāyu and Sampāti informs us of Ramā's doings in the forest and destruction of demons; Sampāti is uneasy and bids Jaṭāyu guard Rāma well. Jaṭāyu sticks to his duty, sees Sītā stolen by Rāvaṇa, and is slain in her defence. We see Rāma and Lakshmaṇa in mourning; they wander in the forest, and receive tidings from an ascetic; Vibhīshaṇa, brother of Rāvaṇa, exiled from Laṅkā, wishes to meet them at Ṛishyamūka where also are the jewels dropped by Sītā in her despair. Vālin, however, on the instigation of Mālyavant, seeks to forbid their entry; Rāma persists and slays his foe, who bids his brother Sugrīva lend his aid to Rāma's search. In Act VI Mālyavant appears desolated by the failure of his plans; he hears of Hanumant's setting Laṅkā on fire. Rāvaṇa appears, doting on Sītā; in vain Mandodarī warns him of the advance of the enemy, but his disbelief is rudely dispelled; Aṅgada bears terms of surrender of Sītā and humiliation before Lakshmaṇa; Rāvaṇa refuses, and seeks to punish the envoy, who escapes. Rāvaṇa then goes out to battle, described at length by Indra and Chitraratha who, as divine, can watch it from the sky; Rāvaṇa performs feats of valour, but Hanumant revives with ambrosia Rāma and his comrades, and Rāvaṇa finally falls dead beside his gallant son, Meghanāda. In Act VII the cities of Laṅkā and Alakā, represented by their deities, exchange condolences; it is reported that Sītā has by the fire ordeal proved her chastity. The whole of Rāma's party are now triumphant; an aerial journey carries them to the north, where they are welcomed by Rāma's brothers and Daśaratha's widows, and Viśvāmitra crowns Rāma.

"The play is wholly undramatic. The wordy duel between Rāma and Paraśurāma takes two Acts. The long speeches in the conversational style mar the effect of the play." The author, however, introduces certain innovations in order to heighten the dramatic effect. It is said that Bhavabhūti wrote upto stanza 46 in Act IV and the one Subrahmaṇya composed the remaining portion.

MAHĀVĪRACHARITA. A Prakrit Champū, composed in 1082 by Guṇachandra, who belonged to the Chandrakulīnagachchha. Narrating the life of Mahāvīra on the basis of various legends upto his attaining the supreme knowledge, it describes his former births too. It employs various metres and contains about 50 Apabhraṁśa verses; the language of the work is grammatically chaste.

MAHĀVĪRACHARITA. A Prakrit poem by Devendra Gaṇin or Nemichandra, written in 1085; it deals with the story of Mahāvīra and contains Apabhraṁśa verses at places.

MAHĀVĪRAPRASĀDA DVIVEDĪ (1879-1938). A celebrated Hindi writer, whose Sanskrit work *Kānyakubja-lilāmṛita* in 38 verses lampoons Kanauj Brāhmaṇas.

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MAHĀVĪRA-STAVA. A Jaina stotra in Prākṛit composed in 12th or 13th cent. A.D. It is written in an elaborate style in which the same words are used in thrice different meanings.

MAHĀYĀNA-ŚRADDHOTPĀDA. A Sanskrit work, generally attributed to Aśvaghosha (q.v.), which seeks a synthesis of the teachings of the Mādhyamika and Vijñānavāda schools of Buddhism. It is available only in two Chinese versions, one by Parmārtha (*c.* 553) and the other by Śikshānanda (*c.* 700).

MAHĀYĀNA-SŪTRĀLAṄKĀRA. A philosophical work in Sanskrit by Asaṅga (q.v.), representing the Vijñānavāda school of Buddhism; it is in verse followed by a comment.

MAHENDRA SŪRI. See *Jambū Svāmī Rāsu.*

MAHENDRA-VARMAN (fl. 600-630). A Sanskrit dramatist and author of the *Mattavilāsa* (q.v.), a farce. A Pallava king, he was not only a patron of music but was also the author of a work on music.

MAHENDRA-VIKRAMAVARMAN. Same as Mahendra-varman (q.v.).

MAHESARA SŪRI. Same as Maheśvara Sūri (q.v.).

MAHESH BHĀRATĪYA. A modern Sanskrit scholar, whose chief works are : *Causation in Indian Philosophy* and *ed. of Vedāntasāra* (1978).

MAHESH CHANDRA TARKACHŪḌĀMAṆI (1841-1909). A Sanskrit scholar, who wrote essays in Sanskrit on Sanskrit language and the kind of Sanskrit education needed at present.

MAHEŚVARA (fl. 630). A Sanskrit scholar, who wrote a comm. on the *Nirukta* ; this comm. is also ascribed to Skandasvāmi (q.v.); probably Maheśvara wrote his comm. on the *Nirukta*, basing his explanations on Skandasvāmi's commentary.

MAHEŚVARA (fl. early 12th cent.). A Sanskrit lexicographer, who was the son of Śrībrahma and grandson of Kṛishṇa. His *Viśvaprakāśa* (A.D. 1111) is a homonymous lexicon with words arranged in the alphabetical order of final consonants. The work earned fame even during the century of its composition, as is evident from quotations by Sarvānanda and Hemachandra.

MAHEŚVARĀNANDA. A modern Vedic scholar, whose chief works in Sanskrit are: *Ṛigveda-saṁhitopanishat, Śukla-Yajurveda-saṁhitopanishat, Sāmaveda-saṁhitopanishat* and *Atharvaveda-saṁhitopanishat*, all commentaries on the four Vedas.

MAHEŚVARA SŪRI. See *Jñānapañchamī*

MAHEŚVARA SŪRI (fl. early 14th cent.). A Jaina Apabhraṁśa poet, who was the author of *Sañjama-mañjarī* (q. v. ; *Saṁyama-mañjarī*) and *Kālakāchārya Kathānaka.*

MAHESHWARĀNANDA SARASVATĪ. A Sanskrit poet, who was formerly Principal of the Oriental College, Benares Hindu University, Varanasi. He has published *Bhāratataśataka* (Prayag, 1983), a poem in 101 verses on the greatness of India.

MAHĪDHARA (fl. 1588). A famous Vedic scholar, who was a native of Ahichhatra (Rāmnagar of Moradabad district in Uttar Pradesh). In his old age, he had settled at Varanasi. His comm. *Veda-dīpa* on the *Mādhyandina saṁhitā* of the Śukla *Yajurveda* gives a ritualistic interpretation. Although Mahīdhara has taken considerable help from the comms. of Uvvaṭa and Sāyaṇa, yet he suggests original interpretation of several words and *mantras*. The comm., which is

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exhaustive, has been ed. and pub. along with the comm. of Uvvaṭa and original text by Ram Sakalamiśra (4 vols., 1912-15). At places, Mahīdhara gives obscene interpretations of Vedic *mantras* as has been pointed out by Dayānanda Sarasvatī (q.v.) in his *Ṛigvedādi-bhāshya-bhūmikā*.

Another work *Mantramahodadhi* on Tantra, is ascribed to Mahīdhara ; it mentions the date of its composition as 1588. Hence most of the scholars are inclined to place him in the 16th cent., as against the view of Lakshmaṇ Sarūp, who places him in the 12th century. Mahīdhara himself wrote a comm. on it, entitled *Naukā*.

Mahīdhara's other works are : *Charaṇavyūha Ṭīkā*, *Kātyāyana-śulva-sūtra Tīkā* (1590), *Mantra-Nighaṇṭu*, *Purush-sūkta Tīkā* (all the four relating to Vedic literature), *Mātṛikārṇava Nighaṇṭu* (a small work on Tantra) and several works on Vaishṇava literature, Vedanta and Jyotish.

Mahīdhara died at Kashi near Rāmeshvara Śiva.

MAHĪDHARA. A native of Ahichhatra, who settled at Vārāṇasī and was the author of *Mantramahodadhi*, a Tāntric treatise written in 1589.

MAHIDHARA VENKAṬARAMA ŚĀSTRĪ. A modern Sanskrit writer, whose *Kalyāṇamaitrī* (1965) in prose was written with a didactic purpose; his *Sarojinī-saurabha* (1960) is a nine-act play with contemporary setting.

MAHIMABHAṬṬA (fl. probably between 1020 and 1060). A Sanskrit writer and author of the *Vyaktiviveka* (q.v.), a well-known work on poetics. His chief concern appears to have been the demolition of the Dhvani theory. He describes himself as son of Śrī Dhairya and disciple of Mahākavi Śyāmala and appears to have been a Kashmirian.

MAHĪPA (fl. 14th cent.). A Sanskrit author of *Śabda-ratnākara*, a lexicon, of which the homonymous section bears the title *Anekārtha-tilaka* or *Nānārtha-tilaka*; it is dated 1374.

MAHISHAMAṄGALA NAMBŪDRI (fl. 2nd half of 19th cent.). A Sanskrit author of *Mahishamaṅgala-bhāṇa*; he was a Nambūdri Brāhmaṇa of Puruvana in Malabar.

MAHUMAHAVIAA. A Prakrit work attributed to Vākpatirāja, no longer extant; Ānandavardhana in his *Dhvanyāloka* (q.v.) makes a reference to it.

MĀILLA-DHAVALA. See *Dhavala*.

MAINKAR, TRIMBAK GOVINDA (1915-81). A Sanskrit scholar, whose chief works are: *The Theory of the Sandhis and the Sandhyaṅgas in the Nāṭya Śāstra* (1960; interpreting the Theory of Bharata following a historical method of interpretation), *Kālidāsa : His Art and Thought*, *Mysticism in the Ṛigveda* (1961), *Some Poetical Aspects of the Ṛigvedic Repetitions* (1966), *The Vāsishṭha-rāmāyaṇa*: A Study, *Studies in Sanskrit Dramatic Criticism* and *The Ṛigvedic Foundations of Classical Poetics* (1977).

MAISEY, F.C. An Indologist, whose chief work is *Sāñchī And Its Remains* (London, 1892).

MAITRĀYAṆĪ-SAṂHITĀ See *Veda* (*Yajurveda*).

MAITRĀYANĪYA-UPANISHAD. See *Upanishad*.

MAITREYANĀTHA. A Sanskrit author of *Saptadaśa-bhūmi-śāstra* or *Yogāchāra-bhūmi-śāstra*, *Sūtrālaṅkāra*, *Madhyānta-vibhaṅga*, *Dharma-dharmātā-vibhaṅga*, *Mahāyāna-uttara-tantra-śāstra* and *Abhisamayālaṅkāra-kārikā* are also attributed to him. His date is uncertain.

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MAITREYARAKSHITA. A Buddhist Sanskrit grammarian and author of the *Tantra-pradīpa*, a comm. on the *Nyāsa* (q.v.) of Jinendrabuddhi and also of *Dhātu-pradīpa*, based on the *Dhātupāṭha* of Pāṇini. The date of the author is unknown but Sarvānanda (1159), the commentator of the *Amarakośa*, is the earliest writer to quote him by name. As *Dhātu-pradīpa* refers to *Tantra-pradīpa*, it was composed later than that.

MAJEWSKI, WALENTY SKOROCHÓD (fl. early 19th cent.). A Polish Indologist of Warsaw, who wrote on Sanskrit grammar and literature and found many similarities between Polish and Sanskrit words. He even cast Devanāgari letters to print some Sanskrit texts and translated them.

MAJJHIMA-NIKĀYA. See *Sutta-piṭaka*.

MAJUMADAR, M.R. A modern scholar, whose chief work is ed. of *Chronology of Gujarat* (Baroda, 1960); he has also discovered an illustrated Gujarati version of the *Bhāgavata Daśama Skandha*.

MAJUMDAR, N.G. See *Marshall, John*.

MAJUMDAR, ROMESH CHANDRA. A celebrated modern scholar, whose chief works are: the ed. of *The History and Culture of the Indian People* (Vols. I to XI; the entire history from the beginning to 1947, of which *Vedic Age* formed the 1st Vol., pub. in 1951), *Ancient Indian Colonies in the Far East* (Vol. I, Champā, Lahore, 1927; Vol. II, Savarṇadvīpa, Dacca, 1937-38), *Hindu Colonies in the Far East* (1944), *Kāmbujadeśa* (Madras, 1944), *Inscriptions of Kāmbuja* (1953), *Ancient Indian Colonization in South-East Asia* (1955), *Greater India* (1958), *Life in Gupta Age*, new ed. of McCrindle's *Megasthenes, The Classical Accounts of India* (Calcutta, 1960; accounts left by Herodotus, Megasthenes, Plutarch, Ptolemy and others) and Studies on Indo-Javanese Literature, Kālidāsa and Aśoka. *Ancient India* is his latest book (1977).

MAKARANDA (fl. 15th cent.). A Sanskrit author of *Tithyādipatra*, a work on astronomy.

MĀKHAN LĀL SEN. A modern scholar, who rendered into English prose Vālmīki's *Rāmāyaṇa*.

MALADHĀRI DEVAPRABHA. Same as Devaprabha Sūri (q.v.).

MALADHĀRI HEMACHANDRA SŪRI. See *Hemachandra*.

MALALASEKARA, G.P. A Ceylonese Indologist, whose chief works are: *Pali Literature of Ceylon* (1928), ed. and Eng. tr. of *Hatthavanaggalavihāra-vaṁsa*, *Dictionary of Pali Proper Names* (Vols. I, II; 1937; Reprint 1960) and *Encyclopaedia of Buddhism* (7 Pts.).

MALAMOUD, CHARLES. A French Indologist, whose chief study is on *Taittirīya-āraṇyaka* (1977).

MALANDRA, W. A modern American Indologist, who teaches in the University of Minnesota. His field of specialization is ancient Indian literature and Indian philosophy.

MĀLATĪ-MĀDHAVA. A Sanskrit drama (Prakaraṇa) in 10 Acts by Bhavabhūti (q.v.).

A Bhuddhist nun, Kāmandakī, plans to unite in marriage her two favourite pupils, Mālatī (the daughter of the minister of the king of Padmāvatī) and Mādhava. The king, however, presses his minister to marry Mālatī to his friend Nandana; Nandana has a beautiful sister, Madayantikā, a friend of Mālatī. Mādhava with his friend Makaranda goes to a festival and Mālatī also is sent there by Kāmandakī. Both see each other,

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fall in love and are further enamoured by seeing the pictures drawn of each other by them. When the lovers are meeting in a temple of Śiva, Madayantikā is in danger of death from an escaped tiger, and is rescued by Makaranda; these two are then deeply in love. The king, however, sticks to his resolve on the marriage of Mālatī and Nandana. Mādhava, despairing of success through Kāmandakī's aid alone, decides to win the favour of the ghouls of the cemetery by an offering of fresh flesh. From the cemetery he hears cries in a Chāmuṇḍā temple nearby and he rushes just in time to save Mālatī who was about to be offered as a sacrifice to the goddess Chāmuṇḍā by the Kāpālika Aghoraghaṇṭa and his consort Kapālakuṇḍalā, for which purpose she was stolen from the palace. A struggle follows between Mādhava and Aghoraghaṇṭa in which the latter is slain. At this, Kapālakuṇḍalā swears to avenge her companion's death. Mālatī's marriage with Nandana is, however, fixed but before the ceremony, Kāmandakī takes her to the temple of love-god wherefrom Mālatī and Mādhava are sent away to a secret place, and Makaranda dressed as Mālatī goes back to the palace to marry Nandana. The drama shows how poor Nandana has been turned out by his false bride. On hearing this, Madayantikā comes to rebuke her newly-married sister-in-law. But by removing the bed-cover under which the false bride is lying down, she recognizes her own lover Makaranda in the garb of Mālatī. They are both happy and elope to the hiding place of Mālatī and Mādhava. The fugitives are succoured by Mādhava and so splendidly they rout the state enemy that the king, learning of it, gladly forgives the runaways, but in the tumult Mālatī has been stolen away by Kapālakuṇḍalā. Act IX shows the wild search of Mādhava for Mālatī. Saudāminī, a pupil of Kāmandakī rescues Mālatī from Kapālakuṇḍalā and with the good news the life of Mādhava is saved who is about to commit suicide. All become happy when Saudāminī arrives with Mālatī and Mādhava and with the news that the king approves of their marriage.

The main story, with the episode of the two pairs of lovers, ending in elopement occurs in the *Kathā-saritsāgara* (q.v.) and other collections of stories together with the motifs of the sacrifice of a maiden by a magician and the offering of flesh to the demons to obtain their aid. The drama treats of the love of Mālatī and Mādhava through different stages of development and is often described 'as the Romeo and Juliet of India with a happy ending.'

MĀLAVIKĀGNIMITRA. A Sanskrit drama in five Acts by Kālidāsa (q.v.).

Mālavikā, the heroine of the play and the sister of Mādhavasena, the prince of Mālwā, is to be given in marriage to Agnimitra, the king of Vidiśā; Mādhavasena starts for Vidiśā with his sister, but on the way, he is attacked by Yajñasena, his consin, who bears an ill-will towards him. Mādhavasena is captured; Mālavikā, however, manages to reach Vidiśā, where she finds refuge with Kauśikī in the harem of Dhāriṇī, Agnimitra's queen. The king falls in love with Mālavikā whom he happens to see in a picture painted by an artist; in a contest, Mālavikā delights all with her singing and dancing, while her beauty ravishes the king more than ever. In Act III, Mālavikā comes to make the Aśoka tree blossom; the king with the Vidūshaka watches her and overhears Mālavikā's conversation with her friend, Kauśikī. He realizes that his love is shared and he comes forth and embraces her, but Irāvatī, the junior queen of Agnimitra, who is hiding herself behind a bush, springs out and insults the king. Dhāriṇī keeps Mālavikā confined to prevent any further intrigue but the Vidūshaka, with the aid of Kauśikī, gets her released. Another meeting between the king and Mālavikā is arranged, which again is disturbed by Irāvatī. Act V

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reports the victory over the prince of Vidarbha; two young girls of Mādhavasena's party, who had lost their way, are brought as captives. They recognize both Kauśikī and their princess, Mālavikā among the queen's attendants, and Kauśikī explains her silence on the princess's identity by obedience to a prophecy. Further, Pushyamitra, Agnimitra's father, sends the news of victory from the north: Vasumitra, Dhāriṇī's son, has defeated the Yavanas on the bank of the Indus, while guarding the sacrificial horse. Dhāriṇī already owes Mālavikā a reward for her service in causing the Aśoka tree blossom; delighted by the news of her son's success, she gladly gives her consent to Agnimitra to marry Mālavikā. Irāvatī begs her pardon and all ends in happiness.

It appears to be the first play composed by the poet as is apparent from the ways in which he has in the prologue tried to plead on behalf of the *nava kāvya* (new poetry). Despite several defects, the play bears the unmistakable stamp of Kālidāsa's workmanship.

MALAYASUNDARĪ-KATHĀ. A Prākṛit work (end of 13th cent.) of an unknown author, which describes the love-story of a prince named Mahābala and princess Malayasundarī and also many other popular tales based on miracles and magic feats. The prince and the princess are often separated, but are reunited every time; ultimately, the prince and the princess become monk and nun respectively.

MĀLINĪVIJAYA-VĀRTTIKA. A Sanskrit comm. by Abhinavagupta (q.v.) on *Mālinīvijaya-tantra*. Also called *Śrīpūrva*, a fragment of this comm. has been discovered.

MALINOWSKI, REV. FRANCIS. A Polish Indologist, who wrote the first Sanskrit grammar in Polish in 1872 and compared Sanskrit with the Polish language.

MALL, L.E. A modern Russian Indologist, whose contribution 'The Four Terms of the Prajñaparamita Psychology', *Transactions of the Tartu State University*, 1976, No. 392, analyses some conceptions of Buddhism.

MALLĀCHĀRYA. See *Śākalyamalla*.

MALLĀDI SŪRYANĀRĀYAṆA ŚĀSTRĪ. A modern Sanskrit writer, who is the author of a history of Sanskrit poets in Sanskrit; he has pub. several poems also.

MALLANĀGA (MALANĀGA). Same as Vātsyāyana (q.v.), the author of *Kāmasūtra*.

MALLA-PURĀṆA. A Sanskrit treatise on Indian wrestling.

MALLĀRI ĀRĀDHYA (fl. 18th cent.). A Sanskrit writer, son of Sarabhaṇārādhya, who probably belonged to Kṛishṇa District in South India. His five-act allegorical drama *Śivaliṅga-sūryodaya*, establishes the superiority of Vīra-śaivism.

MALLAVADIN. See *Nyāya-bindu*.

MALLIK, G.N. A modern scholar, whose chief work is *The Philosophy of the Vaishnava Religion*.

MALLIKĀ-MĀRUTA. A ten-act Sanskrit drama by Uddaṇḍin or Uddaṇḍanātha (q.v.), which is an imitation of *Mālatī-mādhava* (q.v.). The main plot concerns the love of Mallikā, daughter of a Vidyādhara king, and Māruta, a Kuntala prince, but a subsidiary plot deals with the love of Māruta's friend Kalakaṇṭha and Mallikā's maid Ramayantikā. With its attractive language, melodious verse and speeches abounding in apt illustration, the work has its own appeal.

MALLIKĀRJUNA RAO, Y. A modern Sanskrit writer of the Andhra Women's Sanskrit

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College, Rājāhmundry, who has brought out a Sanskrit prose version of the Telugu romance *Kalapūrṇodaya*.

MALLINĀTHA (fl. 1350-1450). A famous Sanskrit commentator on the works of Kālidāsa, Bhāravi, Bhaṭṭi, Māgha, Śrīharsha and on some works of poetics (notably *Taralā* on the *Ekāvalī* of Vidyādhara), lexicography and grammar. Some scholars believe that he wrote also a comm. on the grammatical work, *Śabdenduśekhara* and one, entitled *Nyāsoddyota* on the *Nyāsa* (q.v.) of Jinendrabuddhi. Some original works: *Udāra-kāvya*, *Raghuvīracharita-kāvya*, *Vaidya-kalpataru* and *Vaidyaratnamālā* are also attributed to him. Mallinātha was perhaps a Telugu Brāhmaṇa of Kolāchala family and was father of Kumārasvāmin, an erudite scholar.

MALLINĀTHA-CHARITA. A Prakrit work by Haribhadra (author of *Nemināhachariyu*), dealing with the story of Mallinātha, the 19th Jaina Tīrthaṅkara.

MALLISHEṆA (fl. 13th cent.). Author of the Sanskrit *Syādvāda-mañjarī* (q.v.) on Jaina philosophy.

MĀMARĀJADATTA KAPILA. A modern Sanskrit author of *Arvāchīnam Manovijñanam* (1964), a work on modern psychology.

MAMMAṬA (fl. 1050-1125). Author in Sanskrit of the whole or part of *Kāvya-prakāśa* (q.v.), a celebrated work on poetics. The title Rājānaka, which he earned, shows him a Kashmirian and Kashmirian Pandits regard him as the maternal uncle of Śrī-harsha, author of the *Naishadhīya*. He is author also of another work, entitled *Śabda-vyāpāra-parichaya*. Mammaṭa's contribution consists not in his originality but in the concise and orderly discussions of the main issues, the definitions, and the general treatment embracing the whole field covered by his predecessors.

MĀNAMEYODAYA. A Sanskrit work, which is an introduction to Mīmāṁsā philosophy. Its two sections are: *Māna* (means of knowledge) written by Nārāyaṇa Bhaṭṭa (q.v.) and *Meya* (object of knowledge) written by Nārāyaṇa Paṇḍita (q.v.).

MĀNASĀRA. A celebrated Sanskrit work on *Vāstu-vidya*, the present version of which came into being during 11th and 15th cent.; the original version was perhaps composed in the Gupta period.

MĀNASOLLĀSA. A Sanskrit encyclopaedic work by the Chālukya king Someśvara (q.v.), composed in 1129; also called *Abhilāshitārthachintāmaṇi*. Consisting of 100 chapters divided into five *Viṁśatis*, it deals with 100 different topics connected with the royal household and royal court. The first *Viṁśati* or *Prakaraṇa* deals with general and religious ethics, social service, manufacture of idols, and diseases and their remedies. The second *Prakaraṇa* treats of Polity (under seven heads) and private and inter-state law, while the third explains architecture, picture-drawing, and painting in all details, iconography and pleasures of domestic life. The last two sections deal with various forms of amusements and recreations and incidentally treat of arithmetic, preparation of calendars, astrology, augury, omens, palmistry, and training and medical treatment of horses and elephants. Such diverse topics as mining, alchemy, gems and precious stones, marriage and child-rearing, cookery, beverage, music (2500 verses are given to music and musical instruments and touches on new phases of music, especially *prabandhas*), conveyance, and scents.

MĀNASOLLĀSA. A Sanskrit paraphrase by Sureśvara of Śaṅkara's *Dakshiṇāmūrti-stotra*.

MĀNATUṄGA (fl. earlier than 1000). A Digambara Jaina Sanskrit writer, who was a

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minister of Vairisiṁha of the Paramāra dynasty of Malwā. In the *Prabhāvaka-charita*, his life is given after that of Bappabhaṭṭi, who died in Saṁvat 898, but at the same time it is mentioned that he was a contemporary of Mayūra and Bāṇa (qq.v.) at the court of king Harsha. It is said that he composed his *Bhaktāmara-stotra* in honour of the Jaina saint, Ṛishabha, which overcame the evil effects of the sorceries of Bāṇa and Mayūra that had tormented the king. He is also identified with the author of a Prakrit poem, *Bhayahara-stotra* (q.v.) and also with Mātaṅga Divākara (q.v.). It is thus difficult to fix the date of this author, though he was earlier than A.D. 1000.

MĀNAVA-DHARMA-SĀRA. See *Bhagwān Dās.*

MĀNAVA-DHARMAŚĀSTRA. Same as *Manusmṛiti* (q.v.).

MĀNAVA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

MĀNAVA-ŚRĀDDHA-KALPA. See *Vedāṅga* (Kalpasūtra).

MĀNAVA-ŚRAUTASŪTRA. See *Vedāṅga* (Kalpasūtra).

MĀNAVEDA. A Zamorin king of Calicut and author in Sanskrit of a devotional poem *Krishṇagīti* (on the model of *Gīta-govinda*), composed in 1652; the poem treats of the life of Kṛishna and provides an excellent theme for a dance-drama. His other works are: *Mānaveda-champū-bhārata* and a comm. on *Champūrāmāyaṇa.*

MĀNAVIKRAMA ETTAN TAMPURĀN (fl. 17th cent.). King of Calicut, whose *Rājakīya-lekhana-mālā* is a collection of letters in verse.

MANAVIYA-JÑĀNA VISHAYAKA-ŚĀSTRA. A Sanskrit tr. of Locke's *Essay Concerning Human Understanding*, which was pub. in the *Pandit* (8,9,10) in the middle of the 19th century.

MAṆḌAN MISHRA (1929-). A Sanskrit scholar, who is at present Director, Rashtriya Sanskrit Sansthan, New Delhi. His chief works are : *Mīmāṁsā Darśana, Viśva Sanskrit Śatābdi Grantha* (as Chief Editor and Director ; a monumental work), Chief Editor of research journals : "Śodha Prabhā", "Vimarśa" and Editor of "Sanskrit Ratnākara" and "Svara Maṅgala". He has edited some 40 Sanskrit works, has written more than 30 research articles and has given about 50 talks over all India Radio. He has made a notable contribution towards the development and propagation of Sanskrit studies in India and has attended as Convenor of the Government of India Delegation to the World Sanskrit Conference at Philadelphia, America.

MAṆḌANA MIŚRA. Traditionally identified with Sureśvara (q.v.), he is supposed to have been a native of Bihar. A pupil of Kumārila or of Śaṅkarāchārya, he is the author in Sanskrit of *Mīmāṁsānukramaṇī* (q.v.), *Vidhiviveka* (q.v.), *Bhāvanā-viveka* and *Vibhrama-viveka.*

MANDARAMANJARI. See *Parvatīya Viśveśvara Pāṇḍeya.*

MANDASOR INSCRIPTION. See *Vatsabhaṭṭi.*

MĀṆḌŪKYOPANISHAD. See *Upanishad.*

MĀṆḌŪKYOPANISHAT-KĀRIKĀ. Same as *Gauḍapāda-kārikā.* (q.v.).

MAṄGALA. Same as Mahāmaṅgala (q.v.).

MAṄGALADEVA SHASTRI, the late (b. 1890). A Sanskrit scholar, who was born in Badaun district of Uttar Pradesh. After

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passing M.A. in Sanskrit from Panjab University under Woolner (q.v.), he was awarded a scholarship for research at Oxford University. He obtained a doctorate on *Ṛikprātiśākhya*. In 1937, he was appointed Principal of Government Sanskrit College, Varanasi as also its Registrar. When the College was given the status of a Vishwavidyalaya, Shastri was its Vice-Chancellor for some time. His chief works are : ed. of *Ṛikprātiśākhya* (3 vols., with Eng. tr. and Uvvaṭa comm. : 1939 ; also Hindi tr.), *Bhāshāvijñāna* (1926 ; in Hindi), *Bhāratīya-saṁskṛiti-kā Vikāsa—Vaidika-dhārā* (in Hindi; 1956), Hindi tr. of Keith's *Classical Sanskrit Literature*, *Raśmimālā* (1954), *Sūkti-saptaśatī* (a collection of Sanskrit sayings), *Jīvanjyotiḥ* (1972 ; a collective edition of his reflective poems), *Prakāśābhyudaya* or *Atmavṛittāntīy am-prakaraṇam* (1971 ; an autobiography) and *Prabandha-prakāśaḥ* (2 Pts., collections of essays) ; the last three works in Sanskrit. The first part (1930) of *Prabandha-prakāśa* contains some 70 descriptive, narrative and reflective essays, with apt quotations from the entire field of Sanskrit literature, while the second one (1950) includes 12 addresses by the author on Indian heritage, the importance of Sanskrit, the means for modernizing Sanskrit study, etc. It is interesting to note when he states that mutual jealousy of the Pandits is one of the causes for the decline of Sanskrit studies.

MANI, VETTAM. A modern scholar, whose chief work is *Purāṇic Encylopaedia* (a comprehensive dictionary with special reference to the Epic and Purāṇic Literature; 1975).

MAṆIKA (fl. 15th cent.). A Nepalese Sanskrit dramatist, son of Rājavardhana and pupil of Naṭeśvara. His *Bhairavānanda* is a secular drama with Bhairava and Madanavatī (a celestial damsel cursed by a Ṛishi to become human) as hero and heroine.

MĀṆIKYACHANDRA (fl. *c.* 1160-1220). A Jaina Sanskrit poet and author of *Pārśvanātha-charita* (in 10 cantos) and *Śāntināth-charita* on the lives of Jaina Tīrthaṅkaras; he is also called Māṇikyasūri. *Nalāyaṇa* (on the story of Nala) is another long poem written in 100 cantos.

MĀṆIKYANANDIP (fl. 8th cent.). A Jaina Sanskrit writer and author of *Parīkshā-mukha-sūtra*, a work on Jaina logic; it is based on Akalaṅka's *Nyāya-viniśchaya*.

MĀṆIKYA SŪRI (fl. 11th cent.). A Jaina Sanskrit poet and author of the *Yaśodhara-charita* (q.v.), a Śvetāmbara version of the epic. See *Jasahara-chariu* and *Yaśastilaka-champū*.

MAÑJUNĀTHA BHAṬṬ. A Sanskrit poet of St. Aloysius College, Mangalore, whose *Virakti-vīthikā* (1984) is a fine poem with devotional fervour describing an imaginary pilgrimage to the Himalayas ; 21 Anyokti verses are appended to it.

MAÑJUŚRĪ-MŪLAKALPA. A Buddhistic Sanskrit Tantric work, in which Śākyamuni gives instructions to Mañjuśrī about magic rites with *Mantras*, *Mudrās*, *Maṇḍalas*, etc. Entirely in the spirit of the *Mantrayāna*, the work describes itself as a *Mahā-vaipulya-mahā-yāna-sūtra*; some scholar ascribes it to 2nd cent. A.D.

MANKAD, D.R. A modern scholar, whose chief works are : ed. of *Kishkindhā-kāṇḍa* in the critical ed. of *Rāmāyaṇa*, pub. by University of Baroda, *Types of Sanskrit Drama* (on the different forms of Sanskrit drama and also their evolution), *Purāṇic Chronology* (a monumental work; 1951), ed. of the *Yuga-purāṇa* (1951) and several research articles on 'Yugas' and 'Manvantara'. He has pub. also the *Buddhivinoda-kāvya*, a small poem of 20 verses with the comm. of one Kālidāsa.

According to Mankad, all the Yugas had at first an equal number of years, each having

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1000 years at first and then 1200 years; the total of four Yugas being 4000 or 4800 years; Manvantara was used for: (a) a period from one Manu (generic dynastic title for a king) to another Manu, or (b) a period from a Manu (starter of a dynasty) to any king of his line. Manu's date has been taken to be 5976 B.C. and the date of Bhārata war as 3201 B.C.

MAṄKHA (Mankhaka or Maṅkhuka). A Sanskrit lexicographer and author of the *Anekārthakośa* (q.v.), which is a homonymous lexicon with words arranged in the alphabetical order of final consonants. Maṅkha is identified with his namesake, the author of the *Śrīkaṇṭha-charita* (q.v.), who lived in the reign of Jayasiṁha of Kāshmir (1128-55). The author was a pupil of Ruyyaka, was son of Viśvāvarta and grandson of Manmatha; his brothers, Śriṅgāra, Bhaṅga and Alaṅkāra were, like himself, scholars and were employed as State officials.

MAṄKHA-KOŚA. Same as *Anekārthakośa* (q.v.).

MANKOWSKI, LEON. A Polish Indologist, who lectured (1894-1909) on Sanskrit in Cracow. He studied in Germany and Austria and was interested chiefly in the Old Indian fables. His chief work is: *Der Auszug aus dem Pañchatantra in Kshemendra's Bṛihatkathā-mañjarī.*

MANMATH NATH DUTT. A modern scholar, who has tr. into Eng. prose the *Agni-purāṇa, Vishṇu-purāṇa, Garuḍa-purāṇa, Vālmīki-rāmāyaṇa, Śrīmadbhāgavata* and *Dharmaśāstra.*

MANORAMĀ. See *Bhaṭṭojī Dīkshita.*

MANORAÑJANA BASU. A modern scholar, who has pub. a general study of Tantra.

MANORAÑJANA ŚĀSTRI. A modern Sanskrit author of *Patākāmnāya* (1966), which is a philosophical and ideological exposition of the implications of the National Flag; he tr. also modern Assamese poet Raghunātha Choudhuri's *Ketakī* into Sanskrit (1964).

MANORATHA-PŪRAṆĪ. A Pali comm. on *Aṅguttaranikāya* (q.v.) by Buddhaghosha, which gives a useful account of Theras and Theris.

MANTRA-BRĀHMAṆA. See *Brāhmaṇa.*

MANTRA-MAHODADHI. See *Mahīdhara.*

MANTRINI PRASĀD (1932-). A modern Sanskrit scholar, whose chief work is *The Language of the Nirukta* (1975).

MANU. Foremost among the twenty great writers of original Smṛiti, who is traditionally regarded as the author of the Sanskrit *Manu-smṛiti.* See *Smṛiti.* A Dharmasūtra by Manu or of his school is supposed by some scholars to have existed at one time; it is referred to as *Mānava-dharmasūtra.* Regarded as the progenitor of the human race, Manu is considered by some modern scholars to be mythical.

MANU (fl. *c.* 875-900). A Sanskrit writer on Mathematics and author of *Bṛihanmānasa,* which, according to Al-Bīrūnī, is based on *Laghumānasa,* which Mañjula composed about A.D.932.

MANU-BHĀSHYA. The oldest Sanskrit comm. by Medhātithi (q.v.) on the *Manu-smṛiti* (q.v.).

MANU-SMṚITI (MĀNAVA DHARMA-ŚĀSTRA). See *Smṛiti.*

MANVARTHA-MUKTĀVALĪ. The most famous of the Sanskrit comm. on the *Manu-smṛiti* (q.v.), which is brief but lucid and is very

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popular. Written by Kullūka Bhaṭṭa (q.v.) at Kāśī, it is not an original work, but is based on the commentaries of Medhātithi and Govindarāja.

MARAṆA-SAMĀDHĪ. See *Maraṇa-samāhī.*

MARAṆA-SAMĀHĪ. See *Päiṇṇa.*

MARETIN, Y.V. A modern Russian Indologist, whose 'Malaian and Indonesyan Researches' (1977) discusses the problems of historical and cultural connections between Ancient India and South East Asia.

MARFATIA, M. A modern scholar, whose chief work is: *The Philosophy of Vallabhāchārya* (1967).

MARIANO, B. A modern Italian Indologist, whose chief work is a study of Daṇḍin's *Kāvyādarśa.*

MĀRKAṆḌEYA KAVĪNDRA (fl. 17th cent.). A Prakrit writer and author of *Prākṛitasarvasva* (q.v.), a grammatical work.

MĀRKAṆḌEYA-PURĀṆA. See *Purāṇa.*

MAROTHY, MARGIT G. A Hungarian Indologist, who tr. *Bhagavadgītā* into Hungarian (Budapest, 1924; 2nd ed. 1944).

MARSHALL, SIR JOHN (1870-1958). An English Indologist, who was appointed Director-General of Archaeology in 1902. He was responsible for excavation works at Sārnāth, Brita, Harappa, Mohenjodaro, Sānchī, Taxila, etc.; his monumental work is *Mohenjodaro and the Indus Civilization* (3 Vols., London, 1921). Marshall has proposed the dates 3250 B.C. and 2750 B.C. as covering the period of the Indus Civilization. His other works are : *Taxila* (3 Vols., 1951), *The Monuments of Sānchī* (3 Vols., with A. Foucher and N.G. Majumdar) and *A Guide to Sānchī* (Delhi, 1918; 2nd ed. 1936).

MARTINS, ROBERTO DE ANDRADE (1950-). An Indologist, who is Professor at the Instituto de Fisica "Gleb Wataghin" Universidade de Compinas, Brazil. His chief works (in Portuguese) are : "Sāṅkhya-Yoga System. With a general introduction and translation of the *Sāṅkhyakārikā* and *Pātañjalayogasūtram*", "Vedic Hymns. An Anthology" and several articles on Oriental Dialectics, on the origins of Greek and Hindu Atomism, the critics of Hegel to the philosophy of India, the doctrine of rebirth and the four ashrams.

MASICA, COLIN P. An American linguist, whose chief work is *Defining a Linguistic Area: South Asia* (Chicago, 1976).

MASKELL, D.A.L. (*d.* 1956). A German Indologist, whose chief work is ed. of *Kaṅkhāvitaraṇī*; she was the daughter of W.F. Stede (q.v.).

MASSON, JEFF N. An American Indologist, whose special study is on Abhinavagupta's aesthetics, entitled *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (jointly with N.V. Patwardhan).

MASSON-OURSEL, P. A modern Indologist, whose chief work: *Ancient India and Indian Civilisation* (London, 1934) has been written in collaboration with others.

MATAṄGA (fl. after Bharata; q.v.). Author of Sanskrit *Bṛihaddeśī* (q.v.; on music), whom tradition makes the father of Dattila and Kohala (qq.v.). He mentions Bharata and quotes passages from Kohala and is referred to by such eminent writers as Abhinavagupta and Śārṅgadeva. Mataṅga differs from Bharata at several places, particularly in the introduction of 12 Svaras in Mūrchanā. Among

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Prabandhas, he is said to have introduced the form Harivilāsa and among dances a species, called Zakkinī.

MĀTAṄGA DIVĀKARA. A Sanskrit poet, whose name comes only from anthologies. He was at the court of Harshavardhana (r. 606-47) and has been identified with the Jaina writer Mānatuṅga (q.v.), whose *Bhaktāmara-stotra* in honour of the Jaina saint Ṛishabha is brought into connexion with Bāṇa and Mayūra by another tale. Mānatuṅga, it is said, wrote so fine a panegyric of the Sun that he was saved from leprosy; then Bāṇa in jealousy produced the *Chaṇḍīśataka*, after cutting off his hands and feet, in order that he might exhibit the power of the goddess in healing her devotee in gratitude for his eulogy. Mānatuṅga, then, to prove the might of the Jinas, had himself fastened with forty-two chains and cast into a house; he uttered his poem of praise and was released forthwith. Mātaṅga is identified perhaps also with Siddhasena Divākara, the author of the *Kalyāṇamandira-stotra*. See *Mayūra*.

MĀTAṄGA-LĪLĀ. A Sanskrit work by Nīlakaṇṭha Bhaṭṭa (q.v.) on elephant-lore, which is divided into 12 chapters and consists of 263 verses. According to Keith, it was composed by one Nārāyaṇa.

MATEN, E.P. A Dutch Indologist, who has pub. tr. of Budhasvāmin's *Bṛihatkathā-śloka-saṅgraha* into Dutch (1973). He is at present working on 'A Literary Analysis of Sanskrit Narrative Literature'.

MATHANASIṂHA. Author of the Sanskrit *Rasa-ratna-mālikā*, an Āyurvedic work; his date is uncertain.

MĀṬHARA-VṚITTI. A Sanskrit philosophical work by Māṭharāchārya (q.v.), which is considered as the lost original of the *Sāṁkhya-kārikā-vṛittī*, tr. into Chinese by Paramārtha (born, A.D. 499). The *Gauḍapāda-bhāshya*, an abridgment of the *Māṭhara-vṛitti* is by one Gauḍapāda.

MATHURĀNĀTHA (fl. 18th cent.). A Sanskrit author of *Yantrarājahaṭanā* and *Jyotisha-siddhānta-sāraḥ*, both astronomical works.

MATHURĀNĀTHA (b. 1890). A Sanskrit Paṇḍita of the court of Jaipur, who was the Superintendent of Sanskrit Studies. A prolific and versatile poet and popularly known as Mañjunātha, his chief works are: *Iśvara-vilāsa*, *Padyanuktāvalī*, *Gītivīthī* (1929), *Sāhitya-vaibhava* (1930, some poems on Nature, emotions, the greatness of science including reflective pieces), *Jayapura-vaibhava* (1947; q.v.), imitations of Persian gazl, etc. and a Sanskrit poetical version of the Prākṛita *Gāthā-saptaśatī*. He has tried to bring Hindi poetry into contact with Sanskrit, as in his *Jayapura-vaibhava*, *Sahitya-vaibhava* and *Gītivīthī*, he used a large number of metres and song-forms from Vrajabhāshā, Hindi and Urdu with the express aim of acquainting the Sanskrit Paṇḍitas with the beauties of regional poetry; he also tr. into Sanskrit the *Satasai* of Bihārīdāsa.

MATHURĀ PRĀSADA DĪKSHITA (fl. 1st half of 20th cent.). A Sanskrit dramatist, who wrote thirty works on the lives of Rānā Pratāpa, Pṛithvīrāja and other historical figures. His chief dramas are : *Vīrapratāpa-nāṭaka* (Lahore, 1937), *Bhūbhāroddharaṇam* (1955 ; the author puts Hindi in place of traditional Prakrit) and *Bhārata-vijaya-nāṭakam* (1937 ; in this Mewari is used in place of Prakrit).

MATILAL, BIMAL KRISHNA (1935-). A scholar, who is Spalding Professor of Eastern Religions and Ethics at the Oriental Institute, University of Oxford. His chief works are : *The Navya-nyāya Doctrine of Negation* (1968; Harvard Oriental Series, vol. 46), *Epistemology, Logic and Grammar in*

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Indian Philosophical Analysis (1971), *Śaśadhara's Nyāya-Siddhānta-Dīpa* (critical ed. with Introduction), *Nyāya-Vaiśeshika* (A Historical Survey); contribution to *A History of Indian Literature*, vol. VI, Pt. 3, Fasc. 2, Wiesbaden, 1977), *The Logical Illumination of Indian Mysticism* (Oxford, 1978), *The Central Philosophy of Jainism* (*Anekāntavāda*; 1981), *Logical and Ethical Issues in Religious Beliefs* (1982), *Analytical Philosophy in Comparative Perspective* (an anthology ed. with J.L. Shaw; 1985), *Logic, Language and Reality : Introduction to Classical Indian philosophy* (1985), *Perception : An Essay on Classical Indian Theory of Knowledge* (Oxford; in press), *Buddhist Logic and Epistemology* (Holland; in press) and *Sanskrit and Related Studies* (An Anthology of papers presented at an International Conference at the State University of New York at New Paltz, New York in 1982; in press). He is Founder-editor of *Journal of Indian Philosophy* and Series Editor : *Studies of Classical India.* He has also written about 70 articles and reviews. Though born in West Bengal, he is now a Canadian citizen.

MĀṬRICHEṬA. According to a Tibetan tradition, he is identical with Aśvaghosha (q.v.), though some modern scholars think that Māṭricheṭa is confused with Aśvaghosha, because both belonged to the same school and were perhaps contemporareous. Māṭricheṭa is mentioned by I-tsing and his name figures in inscriptions.

MATSYA-(MĀTSYA-) PURĀṆA. See *Purāṇa.*

MATTA-VILĀSA. A Sanskrit farce in one Act, belonging to the *Prahasana* class, written by Mahendra-varman (q.v.), a king of the Pallava dynasty, who ruled in Kāñchī in about A.D. 620. The author shows how the adherents of Buddhism and of the religions of the Kāpālikas and Pāśupatas were degraded in their conducts by their drinking habits.

MAURER, WALTER HAPDING (1921-). An American Indologist, who is Professor of Sanskrit, University of Hawaii at Manoa, U.S.A. His works are : critical ed. of *Sugamānavayā Vṛitti, a Late Commentary in Jaina Sanskrit on Kālidāsa's Meghadūta* (2 vols., Poona, 1965) and *Pinnacles of India's Past : Selections from the Ṛigveda* (Philadelphia, 1985). He is at present working on *A Sanskrit Student's Companion to the Bhagavadgītā*, Eng. tr. of Vopadeva's *Mugdhabodha*, a Sanskrit grammar of the 13th century, with Introduction and notes and an introductory grammar with separate volume of texts and a lexicon with detailed etymologies (3 vols.). He has pub. so far about 15 research articles and about 20 reviews of books. He has also prepared a long article on the origin and development of the Indian writing system and its dissemination throughout Southeast Asia; the article is yet to be published. Mrs. Maurer, who had worked with Dr. Maurer in the Library of Congress, is preparing a Bibliography and complete Index, including subjects of all Commemoration Volumes relating to South Asian Studies.

MAX MUELLER, FRIEDRICH (1823-1900). A celebrated German Indologist, who was son of Wilhelm Mueller (1794-1827), a Librarian, whose lyrics were well known at the time. Max Mueller studied at Leipzig and Berlin; in Berlin he studied with Bopp and S.J. Schelling. In 1845, he attended in Paris Burnouf's classes on the *Ṛigveda* and decided to publish the *Ṛigveda* with the comm. of Sāyaṇa. In 1846, Max Mueller went to London, where the East India Company agreed to bear the expenses of printing this work. Thus appeared ed. of the *Ṛigveda* with Sāyaṇa's comm including word-index and with English notes (6 vols., 1849-74); the work was completed nearly in 25 years. The first edition of 500 copies was sold very quickly and the Maharaja of Vijayanagara agreed to take over the expen-

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ses of the second edition; this ed. appeared in 4 volumes. Several editions of the *Ṛigveda* in the Bombay Sanskrit Series were based on this work. Max Mueller tr. the *Hymns to the Maruts* or storm-gods as the first volume of the *Ṛigveda* tr.; the tr. was not continued.

In 1859, Max Mueller pub. *A History of Sanskrit Literature* (reprint, 1926). In the Introduction, he compared India and Greece and stressed the importance of the *Ṛigveda* as "the most ancient book of the Aryan family". He divided Vedic history into four periods; the last chap. deals with the "Sūtra period". He discusses the difference between *Śruti* (revelation) and *Smriti* (tradition), also the Vedāṅgas, particularly *Nirukta* (etymology). Then is discussed *Kalpa* (ritual) in which is shown the relationship between the four classes of priests and the four Vedas; then there is a list of the gotras, the families of Brahmins. Chap. II is devoted to the "Brāhmaṇa period" to Āraṇyakas and Upanishads. In the third chapter, "The Mantra period" are discussed the older and younger hymns of the *Ṛigveda*. In "The Introduction of Writing", he was of the opinion that before the time of Pāṇini and before the spread of Buddhism in India, writing for literary purposes was absolutely unknown. In Chap. IV "The Chhandas Period", he says : "There is a monotheism that precedes the polytheism of the Veda"; there is only one Divine Being, which is addressed under different names.

Max Mueller was a brilliant speaker and his lectures have been collected in *Chips from a German Workshop* (4 vols, 1867-75). He thought that the history of religion was more important than the history of language, and that the true history of mankind is the history of religion. He also studied *Zend-Avesta* and the *Tipiṭaka*. His lectures on the *Origin and Growth of Religion as illustrated by the religions of India* and *Introduction to the Science of Religion* were also published in book form.

Besides the ed. of the *Ṛigveda*, the other monumental work of Max Mueller is the designing and editing the 50-volume Series : The Sacred Books of the East, which took him roughly 22 years (1879-1900). The Series involves the Eng. tr. of the sacred books of the whole East and its principal religions. Of the 49 volumes (vol. 50 is cumulative index, as also an analytical, classified and condensed presentation of the whole series, compiled by Winternitz and pub. in 1910 after Max Mueller's death), 21 volumes comprise the Vedas, Brāhmaṇas, Upanishads, Dharma-śāstras, the Gṛihya-sūtras, Dharma-sūtras, Vedānta-sūtras, while 11 comprise texts on Buddhism and Jainism. In Sanskrit, Hindu texts include the Vedas—*Ṛigveda* and *Atharvaveda* (3 vols.), the Upanishads (2 vols), the Brāhmaṇas—*Śatapatha* (5 vols.), the Dharmaśāstras including that of Manu (5 vols.), the *Gṛihya-sūtras* (2 vols.), *Bhagavadgītā* and two other philosophical selections from the *Mahābhārata* (*Sanatsujātīya*; V. 41-46 and *Anugītā* : XIV. 16-51; 1 vol.), the *Vedānta-sūtras* with the two Bhāshyas of Śaṅkara and Rāmānuja (3 vols.); in the original plan, it was proposed to include the *Vāyu* to represent the Purāṇas, but this could not be given because R.L. Mitra, who had agreed to tr. it, fell ill. The Buddhist works include *Dhammapada*, *Sutta-nipāta*, *Buddhist Suttas* (*Mahāparinivvāna-Suttanta* and six others) (2 vols.), *Vinaya Texts* (3 vols.), the *Saddharmapuṇḍarīka* (1 vol.) *The Questions of Milinda* (2 vols.) and *Buddhist Mahāyāna Texts* (1 vol.), while 2 vols. are devoted to Jaina Sūtras (*Achāraṅga-sūtra*, *Kalpa-sūtras*, *Uttarādhyana-sūtra* and *Sūtrakṛitāṅga-sūtras*). In the SBE Series, Max Mueller tr. into Eng. the Upanishads (2 vols.) and the *Vedic Hymns* (Pt. I, Hymns to the Maruts, Rudra, Vāyu and Vāta from *Ṛigveda*), The *Gṛihya-sūtras* (Āpastamba's *Yajña-paribhāsha*), *The Dham-*

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mapada, *Buddhist Mahāyāna Texts* (*Sukhāvati-vyūha*, larger and smaller, *Vajra-chchhedikā* and *Prajña-pāramitā-hṛidya-sūtra*, larger and smaller).

After 14 editions of Max Mueller's *Lectures on the Science of Language* had appeared from 1846 onwards, the work was pub. in two vols. under the title *Science of Language* (1891).

Max Mueller's famous book *India—What it can teach Us* is based on his lectures for candidates of the Indian Civil Service, on whom he wished to impress the importance of ancient Indian culture. He saw a break in the development of literature after the invasion of Śakas and the introduction of Buddhism and Jainism. A renaissance set with the Guptas, who favoured Brahmanical religion and encouraged Sanskrit literature. He also wrote a Sanskrit grammar for beginners and hand-books for the study of Sanskrit.

Max Mueller's other chief works are : Eng. tr. of the *Bṛihaddevatā*, ed. and German tr. of *Hitopadeśa* (Leipzig, 1844), of *Megha-duta* (Konigsberg, 1847), *Rigveda-prātiśākhya* (text with German tr.; Leipzig, 1859-69), *Hymns of the Rigveda in Saṁhitā and Pada Texts* (2 vols.), *Essays on Comparative Mythology* (London, 1856), *A Survey of Languages* (Semitic, Arian, and Turanian Families), *My Autobiography* (A Fragment), *Rammohun to Rāmakrishṇa, Rāmakrishṇa : His Life and Sayings, Selected Essays* (London, 1881), *Studies on Buddhism, Three Lectures on Vedānta Philosophy* (1894) and *The Six Systems of Indian Philosophy* (1899), a year before his death. This was the first work treating of all the philosophical systems of India. He called Vedānta "a system in which human speculation seems to have reached its very acme".

Two Japanese students, who had come to England for Sanskrit studies, helped Max Mueller to obtain ancient palm leaf manuscripts from Japan; they were published as *Buddhist Texts from Japan*. The *Dharma-saṅgraha* is a compendium of Buddhist technical terms, the pub. of which was completed by Max Mueller after the early death of his Japanese student Kasawara.

Max Mueller published : *Autobiography, A Fragment* in 1901, and his wife Georgia Mueller, brought out *Life and Letters of Friedrich Max Mueller* (2 vols., London, 1902). Max Mueller's works have been collected in four volumes.

Max Mueller was the first scholar, who roused genuine interest for the Vedas among the people in the West and his expert knowledge of the facts of the Vedas invested his writing with a kind of authority. His conception of the Vedic religion was essentially naturalistic; he believed that Vedic poets always sought to perceive the 'divine', the 'supernatural', the 'infinite', behind the 'natural' and usually, a name was given to god, which denoted the special characteristic of the nature (or form) of that god, such as Indra (from *indu*-drop) the rainer; Rudra, the howler; Maruts, the thrusters; and Varuṇa, the all-encompasser.

Max Mueller's special contribution to the study of Vedic religion is his theory of henotheism in *Ṛigveda*, which is neither polytheism nor monotheism; it is what he prefers to call henotheism or kathenotheism, that is to say, "a successive belief in single supreme gods". For example, in the Veda, one god after another is invoked; for the time being, all that can be said of a divine being is ascribed to him; the poet, while addressing him, seems hardly to know of any other gods. By way of tracing the further development of Vedic henotheism, Max Mueller refers to the tendency of identifying one god with another; to the formation of dual divinities, to the concept of Viśva-Devaḥ, the All-gods in their collective capacity, and finally to the expedient of making one of the gods supreme above all the rest.

Regarding the age of the Vedas, Max

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Mueller on the basis of Vedic literature, and arbitrarily assigning to each stratum a period of 200 years, arrived at 1200-1000 B.C., but admitted that he did not know how much earlier it can be further pushed back.

MAY, JACQUES. A Buddhist scholar, who has done excellent tr. of 12 chaps. of the *Prasannapadā*; a good survey of the history and doctrines of the Yogāchara school has also been given by May (1971). May is also engaged at Paris on *Hobogirin* (in French), the pub. of which had to be discontinued in 1937 (Tokyo).

MĀYĀ MĀLAVĪYA. A modern Sanskrit scholar, whose chief work is *Annual Bibliography of Indology* (Part I, 1974, II, 1977).

MAYAMATA. A Sanskrit work on śilpaśāstra or architecture; its date and author are not known.

MĀYĀRĀMA MIŚRA GAUDA (fl. 18th cent.). A Sanskrit author, whose chief works on Dharmaśāstra are : *Vyavahāra-nirṇaya*, *Vyavahāra-sāra* and *Mitāksharā-sāra.*

MAYEDA, S. A modern Japanese scholar, whose chief work is *Indian Philosophy and Literature* (Tokyo, 1974).

MAYEDO, NORIKO (Mrs.). A modern Indologist, who worked on Indian folk-tales, the materials of which were originally collected by Norman Brown; their work has been pub. under the title *Tawi-Tales : Folk Tales from Jammu* (American Oriental Series, 57, 1974).

MAYR, AUREL (fl. 1905). A Hungarian Indologist, whose works dealing with the history of Old Indian Law and pub. in German, have preserved their scientific value up to the present day.

MAYRHOFER, M. A modern Austrian Indologist, whose chief work is *A Concise Etymological Sanskrit Dictionary* (1956-78); he has written also several papers on the etymology of certain words. He has pub. in German *Sanskrit Grammatik* (Berlin, 1953), a work on grammar. His present project is a 'Reverse Index of Old Indian', pub. under the editorship of W. Schwaz and O.E. Pfeiffer (1974 ff.).

MAYŪRA (fl. 7th cent.). A Sanskrit poet, who was a contemporary of Bāṇa (fl. 630-45); tradition names him a friend and father-in-law of Bāṇa. Bāṇa and Mayūra were rivals in poetry in the court of king Harshavardhana of Kanauj and were equally honoured by the king. Legend tells that Mayūra described so minutely the beauties of his daughter that she cursed him in anger, and he became a leper, from which unhappy state he was rescued through the aid of the sun-god whom he celebrated in his *Sūrya-śataka* (q.v.), also called *Mayūra-śataka.* It seems that the legend is due to Mayūra's *Mayūrāshṭaka*, eight verses, describing the charms of a woman, said by some to be Mayūra's daughter herself.

MĀYURĀJA. Same as Anaṅgaharsha Mātrarāja.

MAYŪRAM VIŚVANĀTHA ŚĀSTRI. See *Bhārata-bhajana.*

MAYŪRA-ŚATAKA. Same as *Sūrya-śataka* (q.v.).

MAYŪRAVARMA-CHARITRA. A Sanskrit work, which was written on Mayūravarman, founder of the Kadamba dynasty of Jayantipura (Banavasi); its time is not certain.

McCRINDLE, JOHN W. A British Indologist, whose chief work is *Ancient India As Described in Classical Literature* (1901).

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MCDERMOTT, JAMES PAUL (1942-). An American Indologist, who is Professor of Religious Studies, Canissius College, Buffalo, New York. He specializes in the history of Buddhist thought and ethics, specifically Theravāda and Indian Mahāyāna. His chief work is : *Development in the Early Buddhist Concept of Kamma/Karma* (1984). He has written a number of articles as well, all concerned with his specialized field.

McHENRY. A French Indologist, whose chief work is a history of Ancient Indian Literature (in French, 1901).

McKENZIE, JOHN. A British Indologist, whose chief work is *Hindu Ethics: A Historical and Critical Essay.*

McKEON, RICHARD P. An American scholar, who has, along with Professor Nikam of Mysore, brought out a tr. of Aśoka's Edicts.

MEDHAṄKARA. See *Vanaratna Medhaṅkara.*

MEDHĀTITHI (fl. 825-900). A Sanskrit writer and the oldest commentator of the *Manu-smṛiti* whose comm. *Manu-bhāshya* is available. Son of Vīrasvāmin, he was an erudite scholar and was at home not only in Dharmaśāstra but in Mimaṁsā as well. He quotes Asahāya and Kumārila (qq.v.) by name, and most probably cites the view of Śaṅkarāchārya. Vijñāneśvara looks upon him as an authority on Dharmaśāstra. A *Smṛiti-viveka* is supposed by P.V. Kane to have been written by Medhātithi.

MEDHĀVRATA ŚĀSTRĪ, the late. A Sanskrit poet, who was a graduate of Gurukula Vṛindāvan. His chief works are : *Dayānanda-digvijaya* (a poem in 27 cantos on the life of Dayānanda Sarasvatī, pub. with Hindi tr. ; 2 Pts., 1938), *Kumudinī-chandra* (a novel, 1920), *Kṛishṇa-praśasta-pañchadaśī*, *Nirālam-badhenu* (gīta), *Prakṛiti-saundaryam* (1934 ; on the beauties of nature), *Dayānanda-laharī*, *Brahmarshi Virajānanda charita* (on Svāmi Dayānanda's Guru), *Nārāyaṇasvāmī-charita*, *Jñānendra-charita* and *Nityānanda-charita.*

MEDINĪKARA (Medinī). A Sanskrit lexicographer, son of Prāṇakara, and author of the *Anekārthaśabdakośa* (*Medinī-kośa*; q.v.) which appears to be a mere remodelling of the *Viśvaprakāśa* (q.v.). He probably flourished in the 12th cent. as the authorities cited by him are earlier than A.D. 1159.

MEDINĪ-KOŚA. A Sanskrit lexicon by Medinīkara (q.v.), whose real title is *Anekārthaśabdakośa.* It contains the meaning and gender of words as also words having the same meaning and words conveying two senses.

MEDVEDEV, E.M. A modern Russian Indologist, whose chief work in Russian: Eng. tr. 'Essays on the Economic and Social History of India' (1973), treats also of the genesis of the feudal system in India.

MEER, W. VAN DER. A Dutch Indologist, who has pub. *Hindustani Music in the 20th Century* (1977).

MEGHADŪTA. A Sanskrit poem by Kālidāsa (q.v.), consisting of 110 to 121 stanzas, depending upon the version, and divided into two parts: *Pūrva-megha* and *Uttara-megha.*

A Yaksha, employed under Kubera, the lord of Alakā, is banished from the Kailāsa mountain for a period of one year for dereliction of duty, leaving behind his consort and his home; in his ramblings, the Yaksha makes his abode in Rāmagiri in Central India. On the approach of the rainy season, he is maddened with pangs of separation and decides to send a message of affection and solace to his beloved. He espies a cloud, bound as it were northward, and requests it to carry his message to his beloved in Alakā. He accurately

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describes to the cloud the path that he will have to traverse to reach his beloved on Mount Kailāsa. From Rāmagiri, the cloud is directed to seek the Daśārṇa country with its city of Vidiśā, and then must drink the waters of the Vetravatī before proceeding to visit Ujjayinī (which Kālidāsa describes with great affection); the shrine of Mahākāla must be visited, the Charmaṇvatī crossed, and the holy Brahmāvarta after passing Daśapura; there the cloud will visit the field of Kurukshetra, the scene of Arjuna's great deeds, and drink the water of the Sarasvatī. Thence it must go where the Ganges descends from the Himālaya near Mount Kanakhal and then to Kailāsa, passing through the gap of Mount Krauñcha which Paraśurāma made as a path to the south. Then the water of lake Mānasa will refresh the cloud, and on the top of the mountain is Alakā where the beloved of the Yaksha dwells. The delights of the divine city are fully depicted, and the poet then describes to the cloud the home he is to seek out. All this offers the poet a great opportunity to describe nature in a splendid manner and to give charming pictures and similes.

The poem has been variously called a lyric, an elegy or even a monody, though some scholars would insist on calling it an epic, while Vallabhadeva would call it only a Khaṇḍakāvya. This exquisite little poem has evoked the highest admiration of literary critics of all ages. It ranks highest among Kālidāsa's poems for brevity of expression, richness of content, and power to elicit sentiment. Mallinātha has written his comm. only on this among the short poems. The existence of some 50 commentaries on the work is an index to its popularity. The *Meghadūta* or sometimes called *Meghasandeśa* has inspired a number of Dūta-kāvyas not only in Sanskrit but also in other Indian languages.

MEGHANĀDA-VADHA. A Sanskrit version of the Bengali epic of the same title done by Nityāgopāla Vidyāvinoda (pub. in *Saṁskṛita Sāhitya Parishat Patrika*, Calcutta, 1954).

MEGHA VIJAYA GAṆI (fl. 1671). A Jaina Sanskrit poet, who was well-versed in grammar, astronomy and logic; his writings on these branches of learning are now appreciated. As a poet, his greatness is sufficiently proved by his *Saptasandhāna-mahākāvya*, in which in 9 cantos seven stories are at a time narrated, in very felicitous language all the same; the poet has applied each verse to Vṛishabhanātha, Śāntinātha, Pārśvanātha, Neminātha, Mahāvīrasvāmi, Kṛishṇa and Baladeva (known as Rāmachandra). In *Devanandābhyudaya*, of 7 cantos, the poet relates the life of Vijayadeva Sūri. Based on Kālidāsa's *Meghadūta*, is Gaṇi's *Meghadūta-samasyā-lekha*, being a communication from the poet to the lord of his Gachchha, Vijaya Prabha Sūri. In his *Digvijaya-mahākāvya*, the life of Vijaya Prabha Sūri is described in 13 cantos. His *Yukti-prabodha* is an allegorical drama intended to refute some rival philosophical theories. Gaṇi also composed *Pañchākhyānoddhāra*, which is based on several Jaina versions of the *Pañchatantra*.

MEHENDALE, M.A. A modern scholar, whose works are: *Historical Grammar of Inscriptional Prakrits* (Poona, 1948), *Nirukta Notes* (1965; critical discussion of some controversial topics in the *Nirukta*), *Aśokan Inscriptions* (1948), *Some Aspects of Indo-Aryan Linguistics* (1968), an article on a Prākrit Vibhāshā. Some papers containing Lüders's editions of the Brāhmī inscriptions from Bharnut were collected by his student Waldschmidt, who has since revised them with the help of Mehendale.

MEHLIG, JOHANNES. A German Indologist, who has pub. a study on Kālidāsa's Śakuntalā (Leipzig, 1973) and worked on the

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Śiva cult in the *Mahābhārata*.

MEHTA, B.D. A Sanskrit scholar, who has, along with K.A. Vyās, pub. an abridged version of the *Bhāgavatapurāṇa* (Ahmedabad, 2 vols., 1976-77) with an English translation.

MEHTA, M. A scholar, whose chief work is *Outlines of Jaina Philosophy and Jaina Psychology* (Bangalore, 1954-55).

MEHTA, MAHESH M. An Indian scholar, who is tenured Professor in the Department of Religious Studies, University of Windsor, Windsor, Ontario, Canada. His works are : *The Mahābhārata—A Study of the Critical Edition* (1976), *Girvana-Bhārati : An Introduction to Sanskrit* (1982) and *Chārudatta* (a Sanskrit play, tr. and annotated with G.H. Godbole ; 1966). He has also pub. a number of articles and book reviews.

MEIER, J. A German Indologist, whose chief work, *Der Archaismus in der Sprache des Bhāgavata Purāṇa* (Leipzig, 1931), treats of the grammatical archaisms in the *Bhāgavata*.

MEILLET, A. A French Indologist, whose *Les dialectes indeuropeennes* (Paris, 1908) is a grammatical work.

MEINHARD, H. A German Indologist, whose chief work, *Beitrage zur Kenntnis des Śaivismus nach den Purāṇas* (Berlin, 1928), deals with Śaivism in the Purāṇas.

MEISTER, MICHAEL W. A modern Indologist, whose chief work is : *Encyclopaedia of Indian Temple Architecture* (South India, Lower Draviḍadeśa ; co-ordinated by M.A. Dhaky).

MELBYE, C. F. A Danish Indologist, whose chief work is *Buddhareligionen* (1926).

MENSCHING, G. (1901-). A German Indologist, whose chief works are *Buddhist Symbolism* (1929) and *Buddhist Spiritual World* (1953).

MEṆṬHA. A Sanskrit poet, who according to Kalhaṇa remained at the court of king Mātṛigupta of Kashmir and therefore, be assigned to the latter half of the 6th century. His *Hayagrīva-vadha*, describing the killing of the demon Hayagrīva, is now lost but one verse is quoted by Rājaśekhara and Kshemendra and one more by Rāghava in his comm. on *Śākuntala*. Of Meṇṭha, also called Bhartṛimeṇṭha or Hastipaka, Kalhaṇa mentions that Mātṛigupta, himself a poet, found his *Hayagrīva-vadha* so charming that he rewarded the poet by giving him a golden dish to place below it when it was being bound, lest the flavour should escape; delighted with this sign of appreciation the poet felt the reward needless.

MERUTUṄGA. A Jaina Sanskrit poet of Anchalagachchha, who studied under Mahendraprabha Sūri and himself became a Sūri in 1370. His *Meghadūta* describes in four cantos the life of Neminātha, a Jaina Tīrthaṅkara. The Jaina poets employed this form of poetry to serve religious purpose. He is the author also of *Prabandha-chintāmaṇi* (q.v.), while his *Mahāpurusha-charita* gives an account of some Jaina saints.

MESQUITA, R. A modern Austrian Indologist, who is preparing a critical ed. of the works of Yāmunāchārya (q.v.).

METTE, ADELHEID. A modern German Indologist, whose chief work is *Indische Kulturstftungsberichte* (Wiesbaden, 1973). He also specializes in Jaina studies.

MEULENBELD, G.J. A Dutch Indologist, who has pub. *The Mādhava-nidāna* (1974).

MEYER. A modern Indologist, whose chief studies are *Gesetzbuch und Purāṇa* (Breslau, 1929), 'Tree-culture in the Agni-purāṇa' and

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on the archaic words and verbal forms in the *Bhāgavata-purāṇa*. He is of the opinion that the point of dispersal of the Indo-Iranians was the region of the Pamir.

MEYER, JOHANN JAKOB (1870-1939). A German Indologist, who was Reader in Ancient Indian Languages at Chicago University, U.S.A., but wrote his books in German. His main interest lay in the field of social life in ancient India and he studied Arthaśāstras and Dharmaśāstras extensively. He obtained the Ph.D. degree for his thesis on Daṇḍin's *Daśakumāra-charita*. He tr. *Daśakumāra-charita* (1902), Kshemendra's *Samayamātṛikā* and Dāmodara Gupta's *Kuṭṭanīmata* (1903 ; the last two novels about courtesans) into German from the original Sanskrit. He also tr. into English in 1909 Jacobi's "Selected Stories in Maharashtri" (in German) under the title *Hindu Tales*. He read the *Rāmāyaṇa* and the *Mahābhārata* many a time and wrote in German, later tr. into English as : *Sexual Life in Ancient India. A Study in Comparative History of Ancient Indian Culture* (2 vols., London, 1930). This work deals with all the aspects of woman as daughter, sister wife, mother, widow, servant and courtesan. From Chicago, he returned to Switzerland, where he was married in 1904. He tr. Kauṭilya's *Arthaśāstra* into German (1926) and wrote a work in German as : "On the Character of Ancient Indian Law Books and their relation to each other and to Kauṭilya" (1927). Despite illness, he brought out another major work : "Trilogy of Ancient Indian Powers and Festivals of Vegetation". He treated Kāma, Bali and Indra in three monographs (1937).

MICHAEL, ALOYSIUS. A modern scholar, whose chief work is: *Rādhākṛishṇan On Hindu Moral Life and Action* (1979).

MICHALSKI, STANISLAS. A modern Polish Indologist, who was a disciple of Leopold Schroeder. He treated mostly philosophic problems and tr. several Upanishads, the texts of *Bhagavadgītā* and *Dhammapada* into Polish.

MILHAṆA. A Sanskrit author of *Chikitsāmṛita* (q.v.), a work on Āyurveda, written in 1224.

MILINDA-PAÑHA ('Questions of Milinda'). A Buddhist non-canonical work; the original work, which was probably in Sanskrit or some north-Indian Prakrit and was composed about the beginning of the Christian era in north-west India, is lost, and the present text is merely a Pali tr. of the original made at a very early date in Ceylon. It contains in the style of Suttas a dialogue between king Milinda or Menander (who ruled over the Greek territory of India in Ist cent. B.C.) and Thera Nāgasena about the most important problems of Buddhism. Milinda, who was a scholar as well as a soldier, was evidently well-disposed towards Buddhism, but whether he actually became a Buddhist, is not known. The work comprises seven books, but it originally consisted of only a small portion of the first, and the whole of Books II-III. The work ends with Bk. III, which forms a fitting conclusion to it, and there is a fresh introduction to Bk. IV. Morever, text up to Bk. III has been tr. into Chinese which may be dated between A.D. 317-420. Bks. IV-VII differ, again, from Bk. I in character. Mrs. Rhys-Davids, however, thinks that the book is of a single author.

There is a whole series of parables in Bk. I, which seeks to explain why man is responsible for his actions, though according to the Buddhist doctrines there is no permanent ego. Bks. II-III deal with the most important topics of Buddhist ethics and psychology which are of interest even to layman. As against this, there is a system of apologetics in Bk. IV, which concerns the scholars of

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canonical texts. Bks. IV-VII contain a number of quotations as well as frequent allusions to traditions divergent from the canonical texts and pertaining to a later period.

"The problems discussed in the *Milinda-pañha* find their counterpart in those that play a prominent part in the *Kathāvatthu*. The style of the *Milinda-pañha* shows an advance over the speeches of the *Sutta Piṭaka*, while some of the dialogues of the *Milinda-pañha* stand comparison with the dialogues of Plato. The language is elegant, and there are various eloquent passages,—*HCIP II, 410*. According to a Burmese tradition, it is one of the treatises included in the *Khuddaka-nikāya* (q.v.).

MILLER, BARBARA STOLER. An American Indologist, who is Chairman, Department of Oriental Studies, Barnard College, Columbia University, New York. Her works are : *Bhartṛihari : Poems* (1967 ; tr. of the critical ed. of D.D. Kosambi), *Phantasies of a Love-Thief : The Chaurapañchasikā Attributed to Bilhaṇa* (critical ed. with Sanskrit text), *A Syllabus of Indian Civilization* (Columbia University, 1971 ; in Hindi and English), *Love Song of the Dark Lord : Jayadeva's Gītagovinda* (1984), *The Hermit and the Love-Thief : Sanskrit poems of Bhartṛihari and Bilhaṇa* (1978), *Theater of Memory : The Plays of Kālidāsa* (ed. and tr. with Edwin Gerow and David Gitomer ; 1984), *Exploring India's Sacred Art* (ed. of Stella Kramrisch's Papers) and *The Bhagavadgītā : Kṛishṇa's Counsel in Time of War* (tr. and comm., due Spring, 1986). She has also written several scholarly articles on Rādhā, *Rāmāyaṇa*, *Therīgāthā*, Kālidāsa, Bhāsa and has contributed articles on the *Rāmāyaṇa*, Jayadeva and Bilhaṇa for *The Dictionary of Oriental Literature* (1973 ; ed. by Jaroslav Prusek). She is currently engaged on the tr. of *Kumārasambhava*, "From Indian Earth : 4000 Years of Terracotta Art" and tr. of *Buddhacharita*.

MILLER, CHARLES JAMES. An Indologist, whose study is on Dance-Drama in Ceylon as also on Sanskrit Drama; he has written a paper 'Bharata and the Authorship and Age of the Nāṭya-Śāstra' (*Saṁskṛita Raṅga Annual*, VI, March, 1972).

MILLER, J. A British Indologist, who is known for his *The Vision of Cosmic Order in the Vedas* (1985).

MILTNER, VLADIMIR (1933-). A Czech Indologist, who won a universal acclaim by his brilliant tr. in Czech of Vātsyāyana's *Kāmasūtra* (1969). His other Czech publications (titles rendered into Eng.) are 'Stories from Fabulous India' (Prague, 1973), 'Nala and Damayantī' (Prague, 1977), 'India's Name is Bhārat' (a comprehensive survey of Indian cultural history; Prague 1978) and 'Āyurveda, or the science of longevity'.

MĪMĀṀSĀNUKRAMAṆĪ. A Sanskrit mīmāṁsā work by Maṇḍana Miśra (q.v.).

MĪMĀṀSĀ - NYĀYA - PRAKĀŚA. Popularly called *Āpadevī*, it is a Sanskrit work by Āpadeva (q.v.), giving good introduction to Pūrvamīmāṁsā philosophy. Summarising the essential doctrines of the whole Mīmāṁsā system, the author generally adopts the views of Parthasārathimiśra.

MĪMĀṀSĀ-SŪTRA. A Sanskrit work in 12 chapters, attributed to Jaimini (q.v.), the first chapter of which discusses the sources of knowledge and the validity of the Vedas. The work describes the various sacrifices and their purposes, the theory of *Apūrva* as well as some philosophical propositions. The work is assigned to the 4th cent. B C.

MĪNARĀJA-JĀTAKA (*Yavanajātaka*). An old Sanskrit work on horoscopy.

MINAYEFF, J.P. (1840-90). A Russian

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Indologist, who was the first scholar to make good use of the manuscripts collected by M. Grimblot. He pub. *Prātimoksha-sūtra: Buddijskij sluzebnik* text of the *Pāṭimokkha* (with a tr., 1869), a Pali Grammar which was tr. into French and English (Eng. version by Ch. G. Adams, 1882), and Śāntideva's *Bodhicharyāvatāra*. He ed. also *Anāgatavaṁsa* (1866), *Petavatthu*, *Sandesakathā*, *Dhātuvaṁsa* and *Gandhavaṁsa*, wrote *Essay on Phonetics and Morphology of Pali Language* (St. Petersburg, 1872), *Indian Tales and Legends* (1875), *Declensions and Conjugations of Sanskrit Grammar* (1879) and *Sketches of Important Monuments of Sanskrit Literature* (1880).

MIRA ROY. A modern scholar, who has ed. and tr. into English (1976-77), the *Rasārṇava* (q.v.), a treatise composed in 1200.

MIRASHI, VĀSUDEV VISHṆU. A modern scholar, who has presented abridged versions of the works of Bāṇa and Subandhu (qq.v.); he has written on Kālidāsa (*Kālidāsa: Date, Life and Works*), Bhavabhūti, Sātavāhana and on Purāṇic studies. Credit goes to him for the discovery of the Epic *Harivijaya*, attributed to Sarvasena; he has ed. also *Review of Indological Research in Last 75 Years* (1967; jointly with P.J. Chinmulgund) and has written *Literary and Historical Studies in Indology* (5 Vols., collections of research articles). His works on Incriptions are *Inscriptions of the Kalchuri-Chedi Era*, *Inscriptions of the Vākāṭakas* and *Inscriptions of the Śilāhāras*.

MIRONOV, N.D. A Russian scholar, who was a pioneer in Russian Indology. His chief work is 'Aryan Vestings in the Near East of the 2nd Millennium B.C.' (*Acta Orientalia*, XI, 1933); he has also catalogued Sanskrit MSS. in the Oriental Institute and the State Library in Leningrad.

MISARŪ MIŚRA (fl. middle of 15th cent.). A celebrated Mithilā writer and author of Sanskrit *Vivāda-chandra* (q.v.; a Smṛiti digest of high authority in Mithilā) and *Padārtha-chandrikā* (on the Nyāyavaiśeshika system of philosophy); the former work was written at the instance of Lachchhimādevī, wife of prince Chandrasiṁha.

MISHRA, H.R. A modern Sanskrit scholar, whose chief work is *Theory of Rasa in Sanskrit Drama* (1966).

MITĀKSHARĀ. A Sanskrit comm. by Vijñāneśvara (q.v.) on the *Yājñavalkya-smṛiti* (q.v.), which is a sort of Smṛiti digest as views of different writers on Smṛiti are cited and discussed. It explains away contradictions among them on the basis of mīmāṁsā rules of interpretation and effects a synthesis of apparently disconnected Smṛiti injunctions. Except in Bengal (where *Dāyabhāga* prevails) and in Mahārāshṭra (where Mayākha prevails), it is an authoritative work in matters of adoption, inheritance, succession, etc. and is accepted by the law-courts throughout India. It recognises the birth-right of a son to the father's ancestral property. Of the numerous commentaries on it, the famous ones are those of Viśveśvara, Nandapaṇḍita and Bālambhaṭṭa (qq.v.).

MITĀKSHARĀ. A Sanskrit comm. by Haradatta (q.v.) on the *Gautama-dharmasūtra* (q.v.).

MITRA, P. A modern scholar, whose chief work is: *Life and Society in the Vedic Age* (Calcutta, 1966).

MITRA, RĀJENDRA LĀL. See *Rājendra Lāl Mitra*.

MITRADATTA (fl. 16th-17th cent.). A Sanskrit poet and author of a poem *Kāma-*

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sandeśa (on the model of *Meghadūta*) in which the poet employs Kāmadeva, the god of love himself, as his messenger to convey his love to his wife Chandralakshmī at Tirunavaya.

MITRA MIŚRA (fl. 1st half of 17th cent.). A famous Smṛiti writer in Sanskrit, who exercised profound influence on the Benares School of Hindu Law. Son of Paraśurāma Paṇḍita and grandson of Haṁsa Paṇḍita, his works are: *Vīramitrodaya* (a huge celebrated Smṛiti digest) a comm. of the same name on *Yājñavalkya-smṛiti* (q.v.) and *Ānandakanda-champū* (on the story of Kṛishṇa). The first work was written at the behest of Vīrasiṁha, king of Orchchha (r. 1605-27) and was named after him.

MITRA, S.S. A Sanskrit scholar, whose chief work is : *A Comparative Grammar of Sanskrit, Greek and Latin* (1968).

MITTAL, KEWAL KRISHAN (1931-). A scholar of Delhi University, whose chief works are : *Materialism in Indian Thought* (1974), *Quest for Truth* (1977) and *A Tibetan Eye-view of Indian Philosophy* (1984).

MITTAL, KUSUM. A modern scholar, who along with Schlingloff, pub. an ed. of *Daśottarasūtra.*

MITTERWALLNER, GRITLI VON (1925-). A German Indologist, whose chief work is *Die Hindu-Kultgottheiten Goas* (vol. I). His field of specialization is Indo-Portuguese art.

MIZUNO, KOGEN. A modern Japanese Buddhist scholar, whose chief works are : *The Beginning of Buddhism* and *Buddhist Sūtras.*

MOCHERLA RĀMAKRISHṆA. A modern Sanskrit poet, whose chief work *Śāradāprasāda* (Nellore, 1949) presents the discomfiture of one who traduces Indian culture.

MODAKA, G.K. A modern Sanskrit writer, who rendered into Sanskrit *Alibābā and the Forty Thieves* (Longmans, 1934).

MODE, HEINZ. A German Indologist, whose critical works on Indian Art have been pub. (1970, 1973) from Leipzig. He has also worked on the Indus culture. Under his guidance, a study group for research into Buddhism was established in the Halle University. With Johannes Mehlig and Hans-Joachim Peuke, Mode has pub. '250 Years Halle-India', '25 years of Indian Independence' (Buddhist Yearly, Supplement, 1972).

MODI, MADHUSŪDAN C. An Apabhraṁśa scholar, whose *Apabhraṁśa-pāṭhāvali* (Ahmedabad, 1935) is a good reader in Apabhraṁśa; he also ed. *Bhāvanā-sandhi*, a small Apabhraṁśa poem and Amarakīrti's *Chakkammuvaesa* (1972).

MOGGALLĀNA. See *Moggallāyana-vyākaraṇa.*

MOGGALLĀNA. See *Abhidhāna-pradīpikā.*

MOGGALLĀYANA-PAÑCHIKĀ. See *Moggallāyana-vyākaraṇa.*

MOGGALLĀYANA-VYĀKARAṆA. A Pali grammatical work by Moggallāna; also called *Sadda-lakkhana.* Written in the 12th cent., it establishes a new grammatical school. The author himself wrote a comm., called *Moggallāyana-pañchikā* on it. Composed with the help of old Pali grammars as also *Chāndra-vyākaraṇa* and *Aṣṭādhyāyī* (qq.v.), it is more extensive and of a higher standard than that of the *Kachchāyana-vyākaraṇa* (q.v.).

MOHD. ISRAIL KHAN (1938-). A Sanskrit scholar, whose chief works are : *Sarasvatī in Sanskrit Literature* (1978), *Brahma in the*

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Purāṇas and *Some Graphical Purāṇic Texts on Brahmā* (1981). He is Reader in Sanskrit, Delhi University (South Campus).

MOHAMUDGARA. A short poetical composition in Sanskrit attributed to Śaṅkarāchārya (q.v.). Lyrical in form and didactic in content, it seeks to inculcate the correct attitude to life by pointing out the common human frailties.

MOHANTY, J. A Sanskrit scholar, whose chief work is *Gaṅgeśa's Theory of Truth* (tr.; Santiniketan, 1966).

MOHARĀJA-PARĀJAYA. A Sanskrit allegorical drama by Yaśaḥpāla (q.v.; fl. 13th cent.).

It is a play in five Acts and the title itself indicates the influence of *Prabodhachandrodaya* (q.v.), but it is composed chiefly in the interest of Jainism and is furnished with a few concrete historical characters, surrounded by personifications of abstract qualities. It describes the conversion of Kumārapāla into Jainism by the famous Āchārya Hemachandra, both of whom of course appear in the play, but it also utilises the erotic Nāṭikā motif of the king's marriage with Kṛipāsundarī, who is a real personage but who is figured from her name as the incarnation of Beautiful Compassion. As a pledge, Kumārapāla agrees to banish the seven sins and abolishes the practice of confiscating the property of heirless persons.

MOHA-VICHCHHEDANĪ. A Pali work by Kassapa (q.v.), which is a philosophical manual of Buddhists; it is a treatise on the *Abhidhamma-piṭaka* (q.v.). See *Kassapa*.

MOLLER-KRISTENSEN, FREDE. A modern Danish Indologist, who is the editor of a new series of catalogues, entitled: *Catalogue of Oriental Manuscripts* (Copenhagen, 1966. . . .). He is Head of the Oriental Department in the Royal Library, Copenhagen.

MOLNAR, ISTVAN. A Hungarian Indologist, who has pub. in Hungarian 'Useful Teachings from the Tales of the Hitopadeśa' (Budapest, 1959).

MOLODTSOVA, E.N. A modern Russian Indologist, whose contribution: 'On the Principles of Distinction and Analysis of the Ancient Indian Philosophical Texts', *Journal of its Moscow State University* (Philosophy, 1972, No. 6) discusses general and specific problems of philosophical and religious doctrines.

MONIER-WILLIAMS, M. (1819-89). An English Indologist, whose chief works are: *An Elementary Grammar of the Sanskrit Language* (1846), *Śakuntalā or Lost Ring* (ed. and tr., 1856), *Vikramorvaśīya* (ed. and tr.), *Nalopākhyāna* (ed. and tr.). *English-Sanskrit Dictionary* (London, 1851), *The Study of Sanskrit in Relation to Missionary Work in India* (London, 1861), *Modern India and the Indians*, *Sanskrit-English Dictionary* (Oxford, 1872, etymologically and philologically arranged with special reference to cognate Indo-European languages, an encyclopaedic type of work, pub. earlier than *Sanskrit-Worterbuch*: new ed. greatly enlarged and improved with the collaboration of Leumann and Cappeller), *Sanskrit Manual for Composition* (1862; ed. by A.E. Gough), *A Practical Grammar of the Sanskrit Language* (arranged with reference to the classical languages of Europe), *Indian Wisdom or Examples of the Religious, Philosophical and Ethical Doctrines of the Hindus* (1878), *Hinduism* (New York, 1877), *Religious Thought and Life in India* (London, 1883), *Buddhism* (London, 1889) and *Brāhmaṇism and Hinduism* (London, 1891); he has written also on Śāktism. In his *Religious Thought and Life in India*, Monier-Williams is of the view that Vaishnavism is the only

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real religion of the Hindu people and it alone possesses the essential elements of a genuine religion; he appreciates its many-sidedness, all comprehensiveness and tolerance.

MONTENEGRO, LILIAN PROENCA DE MENEZES (1939-). An Indologist, who is Professor of Sanskrit Language and Literature at the University of Sao Paulo, Brazil. He is Secretary for the Publications Committee of Latin-American Association of Sanskritists. His chief works (in Portuguese) are : "Dyūta", "Dharma"—Divine Duty, Warrior Glory. Linguistic and Semantic Aspects in Mahābhārata's Dyūtaparvan" (1983) and several articles mainly on the *Mahābhārata* : the episode of Nala, dice game and on asceticism and eroticism.

MONTGOMERY, W. A modern Indologist, whose chief work is *Introduction to Mahāyāna Buddhism.*

MOOKERJI, RĀDHĀ KUMUD. See *Rādhā Kumud Mookerji.*

MOOKERJEE, S.K. A modern scholar, who tr. into English Hemachandra's *Pramāṇa-mīmānisā* under the title *A Critique of Organ of Knowledge* (Calcutta, 1946) and wrote *The Jaina Philosophy of Non-absolutism* (1944).

MOORE, CHARLES A. A scholar of Honolulu (America), who started the journal 'Philosophy—East and West'; he is the author, along with Dr. S. Rādhākṛishṇan, of a *Source Book of Indian Philosophy* (Princeton University Press, 1957). He also ed. *The Essentials of Buddhist Philosophy.*

MOORE, J.H. A modern Indologist, whose chief work is *Collections of Siamese ed. of Itivuttaka* (1900-01).

DE MORA, JUAN MIGUEL (1921-). A Mexican Indologist, who is Professor-in-Chief of Sanskrit Literature of India, Faculty of Philosophy and Letters, National Autonomous University of Mexico. He is Vice-President, International Association of Sanskrit Studies since 1981. His works in Spanish are : *La Filosofia en la Literatura Sanscrita* (Philosophy in Sanskrit Literature ; Mexico, 1968), *El Rig Veda* (tr. of 126 hymns and analysis thereof ; Mexico, 1971 ; 2nd ed. 1981), *La Dialectica en el Rig Veda* (Dialectic in the *Rig Veda* ; Mexico, 1978), *Uttararāma-charita* (direct tr. from the Sanskrit into Spanish ; with the collaboration of Marja Ludwika Jarocka ; Mexico, 1984), *The Principle of Opposites in Sanskrit Texts* (in English ; 1982) and Introduction, critical study and commentaries to *La India y el Mundo* (*l'Inde et le Monde*—India and the World by Sylvain Levy ; Mexico, 1978). He is presently working on a book on Tantrism and its penetration in Spain and Mexico, to be published by the National University of Mexico. He has written some 16 articles, chief ones being : "Ludwik Sternbach", "On Bhavabhūti and the Varṇas", "Antiquity of the Sanskrit Drama", "On Sanskrit Culture", "Kālidāsa Studies in Mexico", "Swami Dayānanda—A Universal Figure", "Sanskrit Studies in Latin America", etc. He is Editor, with the collaboration of Marja Ludwika Jarocka (q.v.) of *Sanskṛitasankṛitiḥ*, published by the National Autonomous University, Mexico.

MORGAN, KENNETH. An American Indologist, whose chief works are a book on the Religion of the Hindus and two companion volumes on the Paths of the Buddha and of Islam. He is closely associated with the 'American Society for the Study of Religion'.

MORGENROTH, WOLFGANG. A German Indologist, whose chief works are : on Jaina Uttarādhyayana-sūtra (Weimar, 1979), on *Śukasaptati* (1968, 1975), *Einführung in die*

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mittel-indischen Literatursprachen (in Vorbereitung), *Lehrbuch des Sanskrit, Grammatik, Texts, Glossar* (1973, 1977) and ed. of the Proceedings of the International Sanskrit Conference held in Berlin, 1975. Morgenroth represents Sanskrit studies at the University in Berlin. He is doing research on historical Sanskrit grammar, history of the language, on epic, dramatic and fairy-tale literature as also on Jaina canon.

MORGENSTIERNE, GEORG. A modern Norwegian Indologist, whose chief work is on the study of surviving Aryan dialects in Indo-Iranian Frontier regions; he has pub. several volumes on his linguistic missions.

MOROPANTA (1729-94). A Marathi and Sanskrit poet, who is the author in Sanskrit of about 4,918 verses in praise of Rāma and other gods. His best-known work in Sanskrit is *Mantra-rāmāyaṇa*, comprising 3,992 verses.

MOROZZI, ELI, R. An artist of Honolulu, America, who is making a special study of *Śivagītā* (*Journal of Oriental Research*, Madras, Vols. XXXIV-XXXV).

MORRIS, R. A modern Indologist, whose chief work is *Contribution to Pali Lexicography* (1890-91), ed. of *Aṅguttara-nikāya* (with E. Hardy), ed. of *Bodhivaṁsa*, *Puggalapaññatti* and of *Saddhammopāyana*.

MOTILĀL SHARMĀ. A modern Vedic scholar, whose chief works are the ed. of the *Śatapatha-brāhmaṇa* with a Hindi comm. named *Vijñānabhāshya* (5 Vols., Jaipur, 1933-43) and the *Upanishad-vijñāna-bhāshya-bhūmikā* (3 Vols.).

MOULE, A.C. A modern scholar, whose chief work is *Marco Polo—The Description of the World, I* (London, 1938; written in collaboration with Paul Pelliot).

MṚICHCHHAKAṬIKA. A Sanskrit drama (*Prakaraṇa*) in ten Acts by Śūdraka (q.v.), which deals with the love-story of Chārudatta, a virtuous Brāhmaṇa, once very rich, but now impoverished, and Vasantasenā, a rich courtesan, enamoured of Chārudatta and his piety. The drama takes its name from a clay-cart (*mṛit-śakaṭika*) with which Chārudatta's son was playing.

The first four Acts of the play are a reproduction with slight changes of Bhāsa's *Chārudatta* but in the *Mṛichchhakaṭika*, the love-story is combined with a political event in which Āryaka, the friend of the hero, overthrows the ruling prince Pālaka. (For a good understanding of the story of *Mṛichchhakaṭika*, see *Chārudatta*). In the *Mṛichchhakaṭika*, the names are slightly changed : the king's brother-in-law is called Saṁsthānaka and the thief Śārvilaka. Act I carries the action upto the deposit of the ornaments by Vasantasenā; Act II relates Vasantasenā's generosity in releasing the shampooer from his creditors and who then turns a monk, while Act III describes Śārvilaka's success in stealing the jewels and the resolve of Chārudatta's wife to give her necklace to replace them. In Act IV Śārvilaka gives the stolen jewels to Vasantasenā, who, pleased with him, gives him permission to marry her slave girl although she is aware of his theft. At this time, he learns that his friend Āryaka, who was imprisoned by the king, as according to a prophecy the former was to get the kingship, has escaped from captivity. Thus Śārvilaka leaves his newly-made bride with Vasantasenā in order to help his friend. In the following Act, a Vidūshaka comes with the necklace of Chārudatta's wife, which Vasantasenā accepts in order to use it as a pretext to see Chārudatta once more. Vasantasenā departs from her house and the storm forces her to spend the night in Chārudatta's house. Act VI reveals her next morning offering to return the necklace of Chārudatta's-

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wife but her gift is refused by Rohasena, Chārudatta's child, who complains that his clay toy-cart (*mṛit-śakaṭika*) be replaced by a golden one; Vasantasenā, moved to pity, sends her valuable jewels to replace his clay-cart. Vasantasenā is to rejoin Chārudatta in neighbouring park, the property of Saṁsthānaka, but by an error she enters the cart of Saṁsthānaka, instead that of Chārudatta. Āryaka, who has been seeking a hiding place, leaps into the cart of his friend, Chārudatta and is driven away. Two policemen stop the cart, and one recognises Āryaka and protects him from the other with whom he contrives a quarrel. In Act VII, Chārudatta sees his cart driven up, discovers Āryaka, permits him to go off in it, and he himself leaves to find Vasantasenā. In Act VIII, Saṁsthānaka in his park meets the shampooer-turned-monk washing his robe in the tank, insults him and beats him; then Vasantasenā arrives. Saṁsthānaka tries but fails to win her; he beats her apparently to death and buries her under the cover of leaves. The monk re-enters to dry his robe, finds Vasantasenā, restores her to life and takes over to the monastery to be cared for. In Act IX Saṁsthānaka as the Chief of Police accuses Chārudatta as the murderer of Vasantasenā; her mother is summoned as a witness but she defends Chārudatta. One of the two policemen, testifies to the escape of Āryaka, which implicates Chārudatta. Vidūshaka goes to return to Vasantasenā her jewels given to Chārudatta's child, visits the court but in his anger with Saṁsthānaka lets fall the jewels. The recovery of jewels along with the evidence that Vasantasenā spent the night with Chārudatta and left the next morning to meet him in the park, and the signs of struggle there deceive the judge who condemns Chārudatta to exile, but the king Pālaka at the instigation of Saṁsthānaka converts the sentence into one of death. Act X reveals the hero led to death in a procession; getting this news, the monk appears with Vasantasenā just in time to prevent Chārudatta's death. While the lovers rejoice at their re-union, the news is brought that Āryaka has slain Pālaka and succeeds to the throne; the new king grants a principality to Chārudatta and approves of his marriage with Vasantasenā. This enables Vasantasenā to free herself from her low position and to become Chārudatta's lawful wife. The crowd demands Saṁsthānaka's death but Chārudatta pardons him; the monk is rewarded by being appointed as the chief of the Buddhist monasteries in the realm and the drama ends in happiness.

The play is full of incidents of varied interests which show the nobility of Chārudatta's mind and the selfless love of Vasantasenā; diverse characters are also depicted. The Vidūshaka, for instance, is keenly interested in delicious food, but his steadfastness to his friends in times of adversity and the warmth of his heart distinguish him from his fellow-characters in the Sanskrit drama. The drama gives a faithful picture of the everyday life of the people in those days and with its plebeian atmosphere, is regarded as the most Shakespearian of all Sanskrit plays. Wilson calls it in many respects the most humane of all the Sanskrit plays. The author's style is simple and effective; his many utterances are full of wisdom.

Śūdraka's Sanskrit generally agrees with the norm fixed by Pāṇini and his followers, but the dramatist uses a good number of varieties of Prakrit, not witnessed in any other extant drama. The light thrown on the life of Śūdraka by *Avantisundarī-kathā-sāra* helps to trace the real intent and import of the *Mṛichchhakaṭika*: Āryaka appears to be Śūdraka, while Chārudatta seems to be Śūdraka's friend, Bandhudatta.

MṚIGĀNKALEKHĀ. See *Bhagavatī Dāsa.*

MṚIGĀVATĪ-CHARITA. A Sanskrit fairy-tale by Devaprabha Sūri (q.v.), a Jaina poet.

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It contains one of the many versions of the legend of Udayana and his wives Vāsavadattā and Padmāvatī, reminiscent of Bhāsa's dramas.

MṚITASAÑJĪVINĪ. See *Halāyudha.*

MṚITYUNJAYA SVAMIN (fl. latter half of 16th cent.). A Sanskrit writer of Tirunava in north Kerala, whose *Ravivarmāstūti* in prose is a eulogy of king Ravivarmā, identified with the king of Veṭṭattunād, who lived in the latter half of the 16th century.

MUCH, E. (1880-1932). A German Indologist, whose chief works are: *Buddha, der Schrift in des Heimatlossigkett* (Buddha, the step into Homelessness), *Die Heimkehr des Vollendeten* (The home-coming of the accomplished one), *Paraphrase of verses of Dhammapada* (serialised in the *Buddhist World Mirror*) and *An Buddha's Hand Lieder Erweckung* (on the Buddha's hand, song of awakening).

MUDGALĀCHĀRYA (fl. 1470-79). A commentator on the *Ṛigveda*, whose Sanskrit Bhāshya is available, with gaps, up to the fourth Ashṭaka. In his Bhāshya, he has prepared a summary of Sāyaṇa's *Rigvedabhāshya.*

MUDGALA-PURĀṆA. A Purāṇa in Sanskrit, which is noteworthy for the stories of all the different forms of Gaṇeśa.

MUDRĀRĀKSHASA. A Sanskrit drama in 7 Acts by Viśakhadatta (q.v.), in which Chāṇakya, the minister of king Chandragupta of Pāṭaliputra, wins over Rākshasa, the minister of the Nandas to the side of Chandragupta.

In order to create dissension among Rākshasa and his allies, Chāṇakya secures, through one of his spies, the signet-ring (*Mudra*) of Rākshasa from the house of the Jeweller Chandanadāsa, with whom the wife and son of Rākshasa are staying. Chāṇakya writes a letter, has it copied by Śakaṭadāsa, a professional writer and a friend of Rākshasa, seals it with Rākshasa's signet-ring and gives both the letter and the ring with certain secret instructions to Siddhārthaka, one of his trusted spies. He then places Chandanadāsa under arrest to be executed later; Śakaṭadāsa is also arrested.

Act II shows Rākshasa's counterplot: Virādhagupta, one of the Rākshasa's spies, disguised as a snake-charmer, reports that the plot to kill Chandragupta has been foiled and instead Vairochaka, uncle of Malayaketu, has been slain. At this moment Rākshasa buys some precious jewels, little knowing that they are sent by Chāṇakya to entrap him. Under instructions of Chānakya, Siddhārthaka rescues Śakaṭadāsa and both of them go to Rākshasa, who takes off some ornaments from his person and gives them as reward to Siddhārthaka for rescuing his friend. Siddhārthaka seals up the ornaments in a box with Rākshasa's signet-ring but on Rākshasa's enquiry, he restores the ring to him. In Act III, Chāṇakya arranges a sham quarrel with Chandragupta, meant as a ruse to mislead Rākshasa; Chāṇakya resigns office and the king also proclaims that he will rule independently of him. In Act IV the news of the quarrel is brought to Rākshasa, who now considers it easier to overthrow Chandragupta. Malayaketu, son of Parvataka, king of Mountaineers, and who wants to invade Pāṭaliputra, comes to meet Rākshasa with his secretary and friend, Bhāgurāyaṇa (really an agent of Chāṇakya). This gives Bhāgurāyaṇa an opportunity to instigate his master against Rākshasa. Malayaketu also over-hears the conversation between Rākshasa and his agent, who advises Rākshasa to lead an expedition against Pāṭaliputra at once.

In Act V, the scene shifts to the camp of Malayaketu, near Chandragupta's capital. Jivasiddhi, who was known as a friend of Rākshasa, but was in reality a spy of Chāṇakya, requests Bhāgurāyaṇa to grant

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him permission to leave the camp as he fears Rākshasa, for he seeks to slay him, although Rākshasa formerly used him to poison Parvataka, father of Malayaketu. Malayaketu overhears all this and is wild with rage, because he deemed his father slain by Chāṇakya. The guards bring in Siddhārthaka, whom they have caught leaving the camp without a permit. On his person are found that old letter which Chāṇakya had given him and a box of ornaments, both sealed with Rākshasa's seal. The letter is couched in such terms as to implicate Rākshasa in a conspiracy, while the ornaments are easily recognised by Malayaketu to be the same that he had formerly given to Rākshasa. So it is apparently clear that Rākshasa is in secret communication with Chandragupta. Rākshasa denies the charge *in toto* as being the fabrication of the enemy but the evidence is against him. Further, he happens to be wearing at that time an ornament which he had bought unsuspectingly from a person who was in reality an agent of Chāṇakya: that ornament had originally belonged to Malayaketu's deceased father and was later in the possession of Chandragupta. Malayaketu now disowns Rākshasa; he also orders the five kings under him (they were guarding Malayaketu's persons at the Rākshasa's instance) to be put to death as he fears treachery from them. Malayaketu's massacre of the kings has broken the host into fragments and as he wages a war against Chandragupta, he is defeated and is taken captive by Bhāgurāyaṇa and other rebels. Rākshasa goes to save his friend Chandanadāsa, who was about to be executed for sheltering Rākshasa's family. Rākshasa is taken before Chāṇakya; the latter explains his mission and induces Rākshasa to take up the post of Minister of Chandragupta. After some hesitation and to save the life of his friend, Chandanadāsa, he accepts the offer. Malayaketu is freed and Chandanadāsa is rewarded; and all ends happily as originally designed by Chāṇakya.

This drama is objected to on the ground of its bad moral, but it may be pertinent to quote H.H. Wilson:

"It is a historical or political drama and represents a curious state of public morals, in which fraud and assassination are the simple means by which inconvenient obligations are acquitted, and trouble-some friends or open enemies removed. It is not, however, that such acts are not held in themselves as crimes, or that their perpetrators, if instigated by vulgar vice or ferocity, are not condemned as culprits; it is only when the commission of the crime proposes a political end that it is represented as venial, and is compatible with the possession of great virtues, and even with an amiable character."

MUDRITA-KUMUDA-CHANDRA. See *Yāśaschandra.*

MUDUMBAI VENKAṬARĀMA NARASIṂHĀCHĀRYA (1842-1928). A Sanskrit polymath of Āndhra, who wrote 114 works in the fields of poetry, poetics, hymnology, etc. His chief works are: *Gajendra-vyāyoga*, *Rājahaṁsīya-nāṭaka*, *Vasavīpāśrīya-prakaraṇa* (all plays), *Chitsūryāloka* (dramatising the story of the solar eclipse), *Rāmachandra-kathāmṛita*, *Bhāgavata* (both long poems), *Khalāvahelana*, *Nīti-rahasya* (minor poems), *Ujjvalānanda* (*champū*) and *Kāvyālaṅkāra-saṅgraha*, a work on poetics. He was patronised by Vijiarāma Gajapati and Ānanda Gajapati, Mahārājās of Vizianagaram.

MUELLER, FREIDRICH (1863-1930). A German Indologist, who was Director of the Museum for Ethnology in Berlin. His profound knowledge of the Mahāyāna Canon enabled him to identify Buddhist manuscripts in half a dozen till then unknown languages; these manuscripts began to reach his Museum from the four expeditions the Prussian Government had sent to Central Asia under A. Gruenwedel and A. von Le Coq.

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MUELLER, MAX. See *Max Mueller.*

MUGDHABODHA. A Sanskrit grammatical primer, very popular in Bengal, written by Vopadeva (q.v.) under Mahādeva of Devagiri; it is the chief text of Vopadeva school. Based partly on *Kātantra* and partly on the *Ashṭādhyāyī* (qq.v.), it is simple and brief. Religious element pervades this work, illustrative examples referring to Hari, Hara or Rāma. The Vedic portion of the *Ashṭādhyāyī* has been omitted.

MUGHOPADEŚA. A Sanskrit poem in 66 stanzas by Jalhaṇa (fl. 13th cent.), which contains reflections on the lures and tricks of the traditional rather than real courtesan and warns that love is as impossible in a harlot as want of restlessness in a monkey. The style is erotically didactic rather than satiric. The author of this work is different from the compiler of *Sūkti-muktāvalī.*

MUIR, JOHN (1810-82). An English Indologist, who for 2 years (1844-45) was Principal of the Government Sanskrit College, Varanasi. His chief works are the study of original Sanskrit texts on origin and history of the people of India under the title *Original Sansktit Texts* (vols. I-IV, London, 1848-63; vol. V, London, 1872); his vol. V deals with the cosmogony, mythology, religious ideas, life and manners of the Indians in the Vedic Age and provides a firm basis for a deeper and more critical study of the Vedic religion and mythology. His work continues to be important from the point of view of Vedic divinities even to this day.

MUKHAMATTA-DĪPANĪ. The most renowned Pali comm. on *Kachchāyana-vyākaraṇa* (q.v.) by Vimalabuddhi; the comm. is also called *Nyāsa.*

MUKHOPĀDHYĀY, S. A modern scholar, whose chief work is *The Austrics of India: Their Religion and Tradition* (1975).

MUKTĀ-CHARITRA. A Sanskrit Champū-kāvya by Raghunātha Dāsa (q.v.), which deals with *Dāna-līlā* included under *Naimittika-līlā* of Kṛishṇa. In this work, Kṛishṇa tells Satyabhāmā of his producing pearls on a tree at Vṛindāvana; his sports with Rādhā and other Gopīs are also mentioned. This work indicates the superiority of Kṛishṇa's free love for Rādhā over his conjugal love for Satyabhāmā.

MUKULABHAṬṬA. A Kashmirian Sanskrit writer, who fl. in the reign of king Avantivarman of Kāshmir. Mukulabhaṭṭa had Pratihārenduraja as his pupil and he was a contemporary of Rājaśekhara (q.v.). He is generally assigned to the period between the end of the 9th and the beginning of the 10th cent. A.D. In his grammatico-rhetorical work, *Abhidhāvṛitti-mātṛikā,* he discusses in the fifteen *Kārikās,* with *Vṛitti* thereon, the two powers of words, viz., *abhidhā* and *lakshaṇā.*

MUKUNDAMĀLA. A Sanskrit hymn by Kulaśekhara (q.v.) in honour of Vishṇu.

It is a very popular lyric often repeated and inculcates the merit of devotion as a means of salvation. There are commentaries on it by Venkateśa and Ānandarāghava, pupils of Kṛishṇānanda.

MŪLĀCHĀRA. A Prakrit work by Vaṭṭakera (q.v.), which seeks to inculcate the moral conduct for a pious Jaina; one manuscript is ascribed to Kundakunda (q.v.).

MŪLAMĀDHYAMAKA-KĀRIKĀ. See *Mādhyamika-kārikā.*

MŪLAŚAṄKARA MĀṆIKALĀLA YAJÑIKA (b. 1886). A Sanskrit writer of Gujarāt, whose historical dramas are: *Pratāpa-vijaya* (in 9 Acts on the life of Rāṇā Pratāp), *Chhatrapati-sāmrājya* (in 10 Acts describing the reign of Shivāji) and *Saṁyogitā-svayaṁvara* (describing the amorous intrigues of Pṛithvīrāja

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Chauhān). The introduction of songs that can be sung on the stage makes the plays very realistic.

MŪLA-SIKKHĀ. A Buddhist Pali work by Mahāsāmi, which is a short summary of the rules of *Vinaya-piṭaka* (q.v.); the work is mostly in verse with a few prose passages interspersed here and there; the language is simple and free from artificiality. Tradition places the work prior to the advent of Buddhaghosha; Rhys-Davids supports the tradition, but scholars hold widely different opinions on this point. The Buddhist tradition makes Dhammasiri (q v.) as the author of this work.

MŪLASŪTRA. See *Mūlasutta*.

MŪLASUTTA (Mūlasūtra). Jaina canonical works in Prakrit, four in number; they form part of the Siddhānta (q.v.). *Mūla* in Jaina discipline stands for a kind of penance and some scholars are of the view that the title is derived from it. According to Winternitz, *Mūla* means fundamental texts as contradistinguished from commentraies. While Charpentier calls them Mahāvīra's own words, Schubring takes them for the beginners of a spiritual career. The names of *Mūlasuttas* are:-

(*i*) *Uttarajjhayaṇa* or *Uttarādhyaṇa-sutra* (q v.). The first Mūlasutta, which is a religious poem and is one of the most valuable portions of the Canon.

(*ii*) *Āvassaya* or *Āvassage* (Āvaśyaka). The second Mūlasutta (also called *Shaḍavassaya-sutta*) by Indrabhūti or Gaṇadhara or Śrutasthavira. Consisting of six sections, it corresponds to the six essential (āvaśyaka) daily duties of a Jaina, viz., abstinence from evil, glorification of Tīrthaṅkaras, respect of teachers, confession, asceticism and renunciation of sensual pleasures. The text is accompanied by Bhadrabāhu's *Nijjutti*. There are several commentaries on it.

(*iii*) *Dasaveyāliya* (Daśavaikālika). The third Mūlasutta is attributed to Sejjambhava. Containing sayings relating to monastic life, its section II, connected with the ballad of Rājīmatī in the 1st Mūlasutta, consists of verses about Rājīmatī's admonition to Rathanemi, intent on seducing her.

(*iv*) *Piṇḍa-nijjutti* (Piṇḍa-niryukti). It is usually mentioned the fourth Mūlasutta, though sometimes *Oha-nijjutti* (Ogha-niryukti) and occasionally *Pakkhi* (Pākshika-sūtras) are also given this place. The *Piṇḍa-nijjutti* and the *Oha-nijjutti* are ascribed to Bhadrabāhu and are sometimes counted among the Chheya-sūtras. They treat of the pious life and of subjects of discipline. The *Pakkhi* is a liturgy in verse for the fourteen days' confession.

MŪLAṬĪKĀ. See *Ānanda*.

MÜLLER, E. A modern Indologist, whose chief works are: *Beiträge zur Grammatik des Jain Prakrit* (a Prakrit grammar), *A Simplified Grammar of the Pali Language* (London, 1884), *A Glossary of Pali Praper Names*, ed. of *Atthasālinī*, *Dhammasaṅgaṇī*, *Khuddaka-sikkhā*, *Mūla-sikkhā* and of *Paramattha-dipanī*.

MÜLLER, REINHOLD F.G. A German Indologist, whose chief works are: *Foundations of Ancient Indian Medicine* (Halle, 1949), *Medicine in the Ṛigveda* (Leipzig, 1930) and *Principles of Ancient Indian Medicine* (Copenhagen, 1951); all written in German with German titles.

MUṆḌAKA-UPANISHAD. See *Upanishad*.

MUNICHANDRA SŪRI (d. 1120). A Jaina Prakrit writer and author of *Gāthā-kośa* (q.v.), a Prakrit anthology of moral sayings.

MUNI-CHARITAM. A biography in Sanskrit of Dayānanda Sarasvatī (q.v.), written by Dilīpadatta Śāstrī, a modern writer.

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MUNI KANAKĀMARA. See *Kanakāmara.*

MUNIRATNA SŪRI (fl. *c.* 1194). A Jaina Sanskrit poet, who was the pupil of Samudraghosha of the Chandra Gachchha. Jīvasiṁha, his pupil, wrote a praśasti in praise of his master. Muniratna composed his *Amāma-charita* (q.v.), at the instance of Jagaddeva, son of Yaśodhavala, treasurer of a Chālukya king of the Śrīmālakula at the city of Vārāhi. The poet had already distinguished himself at the court of king Naravarman at Dhāra. His other poem *Munisuvrata-charita*, of 23 cantos, describes the lives of some of the Sūris of his clan.

MUNISUNDARA SŪRI (fl. 14th cent.?). A Jaina Sanskrit poet and author of the *Jinastotra-ratna-kośa*, consisting of devotional *stotras.*

MUÑJĀLA (fl. *c.* 932). A Sanskrit writer on Mathematics and author of the *Laghumānasa*, a work, which, according to Al-Birūnī, is based upon the *Bṛihanmānasa* of Manu (q.v.).

MUNSHI, K.M. (1887-1971). A modern scholar, whose chief works are: *Glory That Was Gurjaradesha* and *Early Aryans in Gujarat* (Bombay, 1941); he has written also on the historical value of the Paraśurāma tradition as also on other Purāṇic subjects. It was at his initiative that the Bhāratīya Vidya Bhawan, of which he is the founder, brought out the *History and Culture of the Indian People* (in XI Vols.).

MUNSHI RĀM SHARMĀ. A modern Sanskrit scholar, whose chief works are: *Vaidikī* and *Sāhitya-śāstra.*

MURĀRI. A Sanskrit dramatist and author of the *Anargha-rāghava* (q.v.), depicting the early life of Rāma upto his return from the forest. Son of Vardhamāna of the Maudgalya Gotra and Tantumati, he belonged to the 8th or the beginning of the 9th cent. as Ratnākara (middle of the 9th cent.) makes a clear reference to him in his *Haravijaya*, and the author of the *Prasannarāghava* also seems to have imitated him. From the reference to Māhishmatī as "agra-mahishī", in Act VII of his play, Konow infers that Murāri was a protege of a Kalachuri prince at Māhishmatī. This suggestion, if accepted, would place his date prior to the middle of the 8th cent. when Māhishmatī ceased to be the capital of the Kalachuris. The *Anargha-rāghava* bears ample testimony to the linguistic abilities of its author.

MURĀRIGUPTA. An associate of Chaitanya (1485-1533) and a native of Bengal. He is the author in Sanskrit of *Śrīkṛishṇachaitanyacharitāmṛita* or *Chaitanya-charitāmṛita*, a biography of Chaitanya.

MURALĪ GUPTA. A modern Sanskrit poet of Vṛindāvan, whose *Śrī Kṛishṇachaitanya Suprabhāta* (1984) is a poem on Chaitanya Mahāprabhu.

MURĀRĪ MIŚRA (fl. 1373). A Sanskrit scholar, whose *Pāraskara-mantra-bhāshya* meant to explain the meanings of the Mantras to be recited at the performance of Gṛihya rites, derives help from *Gṛihyaprakāśa-bhāshya* of his father, Veda Miśra.

MURĀRI-VIJAYA. See *Jīvarāma Yāgnika.*

MURĀRI-VIJAYA. See *Viśvarūpa Kṛishṇabhaṭṭa.*

MURTI, T.R.V. A modern scholar, whose chief work is *Central Philosophy of Buddhism* (London, 1955).

MUS, PAUL. A modern French Indologist, whose chief work is *Barabudur* (Handi, 1935); he has written on the Sanskrit sources of the Pali Texts of Burma, e.g., *Shaḍgati-kārikā* and *Lokaprajñapati.* His brilliant interpreta-

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tions have illumined the study of Indian and greater Indian art.

MŪSHIKA-VAṂŚA. A Sanskrit poem in 15 cantos, composed by Atula (q.v.) in the 11th century.

It is a chronicle, which narrates the story of kings who ruled over the Mūshika kingdom of South Travancore. When Paraśurāma is slaughtering the Kshatriyas, a pregnant widow queen hides herself in a mountain cave. One day, a rat of the size of an elephant, enters the cave and when it threatens to devour the queen, fire arises from her eyes and burns the rat. The rat is no other than the Parvatarāja, who has been cursed by the sage Kuśika; the queen in the cave brings forth a male child. When Paraśurāma performs a sacrifice and wants a Kshatriya to act at a particular ritual, this boy is taken to him, who makes him the king of Mūshika coming under the name of Mūshika Rāmaghaṭa because he is consecrated with potful of water. He kills Mādhavavarman, the king of Magadha, in battle and marries his daughter Bhadrasenā. Rāmaghaṭa retires to the forest after installing his sons, Vetu the king of Haihaya and Nandana of the Chola kingdom. Then follows a long line of kings and their story, ending with Śrīkaṇṭha, Valabha and his son. It was during the time of Śrīkaṇṭha, that the poet composed his work.

MUTHURAMAN, A. A modern Sanskrit scholar, whose chief work is the ed. of Sadānanda's *Vedānta-sāra.*

MUTTUSWAMI, N.E. A Sanskrit scholar, who has ed. Nāgārjuna's *Rasavaiśeshika Sūtras* (Trivandrum, 1976-77).

MYLIUS, VON KLAUS. A German Indologist, whose chief works are: on *Bhagavadgītā* (Leipzig, 1978), on Vedic Hymns, Legends, Rituals, etc. (Leipzig 1978), *Chrestomathie der Sanskrit-Literatur* (Leipzig, 1978) and *Worterbuch Sanskrit-Deutsch* (1975).

His work is concerned particularly with the Middle Vedic literature; he is also working on a Marxist interpretation of the Vedic ritual. His Sanskrit-German dictionary is based on the St. Petersburg dictionary.

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